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PATRICK HENRY

A NATURAL SYSTEM

OF

ELOCUTION AND ORATORY,

FOUNDED ON AN ANALYSIS

OF THE

HUMAN CONSTITUTION

CONSIDERED IN ITS THREE-FOLD NATURE—MENTAL, PHYSIOLOGICAL AND EXPRESSIONAL.

BY

THOMAS A. HYDE AND WILLIAM HYDE.

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DEDICATION.

THIS BOOK IS RESPECTFULLY DEDICATED TO HENRY S. DRAYTON, A.M., M.D., BY THE AUTHORS, AS A TOKEN OF RESPECT AND CONSIDERATION FOR HIS KIND ASSISTANCE IN PREPARING IT FOR THE PRESS.

PREFACE.

THE study of eloquence in all ages has had a peculiar fascination, especially for those who have gained some reputation as public speakers. Demosthenes, Pericles and Æschines and other great Grecian orators devoted much of their time to the study. Quintillian and Cicero wrote books on the subject of eloquence, and their example has been followed by many modern public speakers. Lords Chatham and Pitt were faithful students of oratory; Burke and Sheridan wrote essays on the subject. Nor have the great American orators been laggards in this department. The most celebrated and accomplished of our American speakers have devoted much care and attention to the study of elocution. Webster, Clay, Wirt, Choate, Edward Everett, Gough, Henry Ward Beecher, and Wendell Phillips all bear testimony to the benefits which come from a practical study of oratory. In our day it is very doubtful whether a public speaker could long remain popular with an American audience if his delivery were defective, for the taste of the American people in this respect has reached a degree of culture which demands, at least, a graceful and easy style of elocution. There has arisen within the last twenty years a very earnest demand for elo-

cutionary readings. In truth, we might say that elocutionary readings have created a new profession, for the names of elocutionists appear on our Lyceum courses even more frequently than those of lecturers. Public readings have come in to satisfy a realized necessity. They provide an excellent entertainment for social gatherings and festival occasions. They occupy a position midway between the lecture platform and the stage, avoiding on the one hand the dry details and matter of fact of the former, and the doubtful propriety of attendance on the latter. Fastidious people can attend a course of readings who could not with propriety visit a theatre. The study of elocution and oratory is therefore very important, not only to public speakers, but to those who seek merely for voice improvement.

It is with the hope of directing more attention to this great subject that we have written this book. It is a new way of presenting the subject as will become evident to the most casual reader. Yet it deals with everything of importance found in the standard books on elocution and oratory, and at the same time unfolds new laws and principles never alluded to in any other work. Its origin may be briefly stated.

Although the general principles were in the minds of the authors for more than fifteen years and had been put in practice in giving instruction to pupils, they were first embodied concisely in an essay on "The Study of Character," written at Harvard University, in the year of their graduation. It did not then occur to the authors that a book written on the basis of the principles set forth in that essay would fill a vacancy in that kind of literature until they were fairly involved in their professional studies. As their profession demanded they should give some attention to the art of speech, they read many books on the subject and found that the characteristic defect of all was that they did not proceed on a right basis. Their authors were carried away so much by the external signs of elocution that they lost sight of its inner spirit. Of all the books read and consulted, not one seemed to have caught the idea of adjusting their teachings to the needs of the human mind and body. Thus, it became evident that in order to found a system of oratorical instruction which

would aid in the formation of a natural style of elocution' the study of the human constitution should be made a part of that system. The authors have endeavored to bring their knowledge of the human mind and its classification into a harmonious union with the leading principles of oratory, and the result has been the introduction of new and vital elements into the study of eloquence. It should seem evident that the very first requisite for successful instruction in oratory or any department of mental science would be the adaptation of general principles to the natural faculties of the mind ; for as a pilot deprived of his chart would steer blindly, so the elocutionist teaches at random, if he does not understand the general make-up of his pupils. A knowledge of the human constitution seems to be at the very basis of correct instruction in oratory.

It is usual for writers on oratory to devote many pages showing the necessity for the study of elocution, and in answering objections, but we have avoided these because the very principles which we enunciate as the pilots of our system are so reasonable that discussion is uncalled for. It is reasonable to suppose, for instance, that the three great conditions which are pointed out as underlying all true expression are so evident to every thinking mind that no objection could be raised against their cultivation. These three conditions are : (1). The mental state must be vivid and active in order to assume the external signs of elocution. (2). The physical instrument for the conveyance of the mental excitement must be flexible and responsive to the feeling. (3). The external signs must be appropriate emblems of the thought or emotion expressed. If any of these three conditions are not complied with the elocution will be imperfect. The removal of the defect is accomplished by training. If the mental feeling is weak, develop it ; if the instruments of expression are not flexible, train them ; if the outward signs do not correctly portray the inward passion, train the mind to make a proper selection. Thus this system of instruction is founded upon reasonable principles, and there is left no room for artificiality, for the mental state is trained at the same time that the external signs of expression are taught.

The principles of this system of oratory, since they have been deduced from a consideration of the human constitution, will be found interesting and useful even to those who are not engaged in the study of oratory. To the student of character and human nature, to the philosopher in search of first principles this system offers many suggestions worthy their consideration. The book will also be welcomed, we hope, in many other quarters, for the aim is wide and the spirit sincere. It will be very useful to those seeking a general or liberal education.

Cambridge, Mass., January 2, 1886.

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INTRODUCTION.

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The literary world is so satiated with books that authors feel it their duty upon the issuing of a new book to offer an apology to the reading public for adding to the already overcrowded list. The best apology we can offer is the title which our book bears. A natural system of Elocution and Oratory, founded upon an analysis of the human constitution.

There is always room for something new. New ways of looking at truths, new methods of presenting principles are always useful. We never can fathom the rich deeps of any subject without turning it over and over and looking at it from all points of view. It is in this way that a complete and universal knowledge of any subject is reached. What one mind has failed to see or has imperfectly expressed is grasped by some other mind and made luminous and more persuasive. When these fragments of truth, exaggerated as they may be by the enthusiasm of each writer, are collected, a complete and scientific work is the result. And we can say after reading such a work, "Well, that is as near perfection as is possible." When a science has reached this stage, then, and not till then, ought it to be thrown aside by authors. But if a subject is still in a fragmentary state, every writer

who conceives that he can add to the general fund is not only excusable if he publishes his opinions, but it is even his duty to give the public the benefit of his thoughts. If the public esteem them worthless that is another question, and a question with which the author is not concerned. It is every man's duty, if he believes that he has truths which will aid any worthy enterprise or the cause of human progress, to modestly yet resolutely strive to put such truths before his fellow men for their acceptance or rejection. Acting in this spirit we have been prevailed upon to publish our system of oratory. As its title declares, it is an entirely original way of presenting the subject.

There are no books on oratory which treat the subject from the standpoint of the human constitution. Indeed, to mention a few prominent writers who have written in modern times on the subject of oratory is equivalent to enumerating the great epochs of the subject. Sheridan, Walker and Rush are typical of the progress of elocution. Modern writers have only taken up their systems and presented them more clearly with new illustrations. Walker's system of inflection placed elocution on a scientific basis as far as the slides of the voice were concerned, but his system was too artificial for general acceptance. Dr. Rush is supposed to have given a satisfactory analysis of the human voice. But none of these writers have approached the subject of eloquence from the standpoint of the human constitution.

This is our aim, and it may be an ambitious one, and we confess we have some hesitation in giving our system to the world; still we are consoled by the thought that there is every reason to suppose that we have added something to the fund of knowledge al-

ready gleaned in the field of eloquence, and after all it may draw the attention of more capable men to explore this new field; and thus revive the study of eloquence, which has received no new additions for many years.

The leading principles of the system of oratorical instruction advocated in this book may be briefly stated as follows: The aim of elocutionary instruction should be to awaken the internal feeling rather than to assume the external language of the feeling or emotion. That is, the internal feeling should come first, not the external signs. The radical defect of nearly all systems of elocutionary instruction, which have hitherto appeared, is that they have not a philosophical basis, they deal too little with the internal feeling, which when stimulated prompts the external signs and too much with the external signs themselves. That is, they put the cart before the horse. Gestures, inflection and tones of voice are the external signs of the mental state and should follow the internal excitement, but modern systems of elocution teach that the assumption by the pupil of these signs expresses the passion or emotion. Hence modern elocutionary drill leads to artificiality in delivery, for it is evident that the language of a passion may be assumed without necessarily awakening that passion. A man may express scorn by assuming the gestures of scorn without himself being at the same time scornful. The assumption of the language of the mental state may aid in expressing the meaning of each state, but the highest impression comes from the passionate activity of the mental states themselves. The internal feeling when awakened seizes instinctively the right tone and gesture, and the expression of the emotions in this way is genuine,

natural and sincere. This internal feeling which ought to underlie every word and gesture uttered or expressed, is essential to natural oratory. When this is kindled the orator glows with divine fire.

The cultivation of the internal feeling or soul of each word and gesture is generally neglected by modern elocutionists, they are satisfied if their pupils succeed in merely imitating the tone, look, gesture, or expression which they give them. And this is the reason why so many elocutionists are rarely able to read a selection from prose or poetry until they have laboriously studied each gesture and tone appropriate to the sentiment. Hence they are perpetually reading the same selections over and over again, because they have learned their delivery as a system of notation, or so many bars of music, and they cannot afford the time to study new selections so carefully. The system of instruction which we advocate if faithfully followed will enable the reader or speaker to grasp the meaning of the sentiment and almost instantaneously to feel the internal feeling or passion. The aim of the instructions given in this book is to develop the internal feelings and to cultivate every faculty of the mind so that they will readily respond when their proper objects are presented. Each instinct, emotion, and passion is analyzed, described, and its threefold nature, mental, physiological, and expressional, explained, and the methods of their cultivation unfolded. We do not advocate the assumption of tones and gestures simply because they are the language of the mental states, but in order to stimulate the internal feeling, and also to enable the student to criticise his own delivery.

The student should observe his gestures and the tones of his voice when under the influence of

emotion and passion and discover in this way what is his own natural style of elocution. The tones of voice and inflection which thus spontaneously arise when the speaker feels his subject are far more natural than those supplied by any artificial notation. These tones may be employed again not for the purpose of deception, but to reproduce the feeling which prompted them. In this way the student may become a self-critic, and make use of the instructions given in this book to cultivate his oratorical talents. Teachers differ so much in character and temperament, and therefore in their conception of natural delivery, that unless they have studied human nature, or oratory according to the principles laid down in this book, they will be prone to impart their own style of eloquence to their pupils, and neglect to regulate their instructions according to the nature and temperament of each pupil. This is borne out by the fact that many elocutionists have pupils whose style of elocution is an imitation of their own. In order to avoid such artificial instruction we have emphasized the study of character and the human constitution in a manner not to be found in any other system of oratory.

In addition to the general treatment of the subject according to the principles of the human constitution, we have given a chapter descriptive of the temperaments and the style of elocution natural to each, which any teacher can study, and by observing the temperamental combinations of his pupils can adopt his instruction with the view of developing each one's natural styles of delivery. Teachers who wish to be successful instructors in the art of oratory should give careful attention to the study of the characters of their pupils. Such a study will reveal the style of

elocution natural to each one, and its defects and good qualities. Pupils differ much in their natural endowments. Some are capable of a quick and rapid delivery; others are slow and deliberate. Some are full of fire; others are not animated, and some have temperamental combinations which fit them for a peculiar style of elocution. The teacher should aim not to make all his pupils speak like himself, or to fashion them after some model style, but to give full scope to their natural endowments and prune away individual characteristics when objectionable and unharmonious.

We are indebted for some valuable information, contained in the chapters on articulation and the cultivation of the voice, to the recent work of Brown and Behnke.

In the exposition of the Psychological part, aid has been derived from Phrenological books. It must not be supposed, however, that the phrenological terms, which are frequently made use of in this work, are names for faculties which have no existence except on the Phrenological chart. If any reader is so foolish as to entertain this opinion we pity his ignorance of Psychology. The truth is that there is now no question raised by scientific men regarding the existence of such instincts as those of combativeness, destructiveness, self-esteem, etc. They are all agreed that we have such instincts, the question is in regard to their location. Bain admits the greater proportion of the instincts as set forth by Phrenology to be innate in the human constitution, and Darwin admits as instinctive far more propensities than Phrenology. The question regarding the proper location of these propensities in the human head does not concern the principles laid down in this book in regard to the

psychological, physiological and expressional sides of our subject, except in the subordinate division of the expressional, the physiognomial aspect, or the permanence and durability of the expression, on the countenance, and the shape of the face and skull.

In our classification of the passions we have almost entirely originated names for the emotions and their divisions. And the description, language, and exposition of the passions are the result of over fifteen years' observation and study of human nature. We have always taken delight in watching the expression of the feelings on the human countenance, and in the voice. The principles of expression suggested by these observations we have tested as far as practical by the observations of others, especially by consulting modern authors, such as Darwin, who, while they were pursuing the subject of expression for an entirely different purpose, have thrown out many valuable observations and experiments, which we have found to add confirmation and growth to our own observations. We have consulted many standard books on elocution; some we found profitable, others were scarcely worth the time spent in reading them. They generally deal with the subjects of inflection and emphasis until worn threadbare. They also talk a great deal about natural elocution, but they have nothing at all upon that which alone can give a key to the natural, namely the nature of the emotions and passions and their expression.

It is this neglected side of Elocution that we have struggled to develop. We have endeavored to give the key to natural delivery by unfolding the nature of each emotion and passion in their threefold aspect, mental, physical, and expressional. We do not claim perfection of exposition or classification, but we think

we have produced a chapter not to be found in any other book on the subject, such as will add curiosity and perhaps zeal to follow up the subject of eloquence from the standpoint which we believe will in the end lead to satisfactory results. The chapter on the Cultivation of the Emotions and Passions and the chapter on the Expression of the Mental States by Word-language and the effect of such states on the style of oratory have at least novelty and originality to commend them. In these chapters we have pointed out how to cultivate the mental states for the purpose of oratory. In the chapter on Style we examined oratorical composition from our peculiar standpoint. The various stages of excitement, which every faculty of the human mind undergoes, normal or simple, excitemental or emotional, vehemental or passional.

In this chapter the characteristics of the oratorical style and the natural word-language of the passions are unfolded. It is hoped that a study of the verbal-language of the emotions and passions will lead to naturalness in delivery, since it is clearly shown that each passion has its own word representation and peculiar elocution. We have endeavored to unfold the influence of the Will, Imagination, Imitation and Magnetism in oratory, rather concisely to be sure, but yet such treatmeut was necessary in order to make this book exhaustive. The same may be said concerning the chapter on the various departments of oratory; we have been compelled to abridge the exposition of these important subjects, in order not to make the book too large. There are also two other chapters which develop very important topics in elocution, namely, the function of the Intellectual faculties in oratory and the Study of character as essential to

successful eloquence. Also the chapter on the Influence of the Temperaments in eloquence is new and very important.

The chapter on Natural Elocution, is an exposition of the principles which underlie impressive elocution. It also points out the defects of many so-called natural styles, and places delivery on the same basis with the other parts of oratory. The chapter on the Voice in expression shows how the voice reveals the character of the mental states, which rule a person's life. In the chapter on the Voice the whole subject of elocution is discussed and illustrated.

Our aim has been to unfold principles and to give instruction rather than selections for recitations; hence the number of selections are few and are chosen to illustrate principles. It would have been very easy to fill out a book with choice selections interspersed with a few instructions, but such was not our aim. The elocution market is glutted with such books already, and we do not wish to add another to the number.

While this treatise is primarly designed for students of oratory, yet so broad is its basis that it may be found useful to those who do not intend to study oratory. The exposition of the emotions and passions and the unfolding of the principles of character reading ought to be interesting to the student of Psychology and to all who are interested in the study of human nature. The minister, doctor, lawyer, and business man will find his professional labors lightened and made more successful if they have a knowledge of human nature. A business man can make a better bargain if he is able to read the language of the instincts, for such language will supply him with the means of detecting dishonesty, de-

ception and exaggeration. So also a knowledge of the language of the instincts and emotions may be useful to almost every one.

The objection may be raised against our system of oratory that it encourages emotional eloquence, or appeals to the passions rather than to the reason. In order to remove any misunderstanding on this head it ought to be remembered that we regard as emotions not only the feelings of hatred, love or revenge, but even certain states of the intellect; hence when we speak of emotions and passions we mean peculiar states of excitement of a propensity or intellectual faculty, not what are called by metaphysicians emotions and passions. But the objection to spontaneous oratory has no reasonable basis whatever as we will endeavor to show. Those who make this objection regard an appeal to the emotions and passions as unjust, unreasonable and worthy only of condemnation. In truth, so far has this objection been urged that speakers often strive to persuade their audience that they have no oratorical passion, that they aim to convince the understanding, not to rouse the feelings. Which, if true, would make their oratory contemptible and feeble. The truth is that the opposition to impassioned oratory arises from ignorance of the nature of emotion and passion. There can be no eloquence without passion. The soul of oratory is persuasion, and persuasion is the offspring of passion. How is it possible that the very life of human activity, the momentum power of every good deed has been so vily traduced? Can you point out a single action for the welfare of man which was not born of an emotion? A man snatches a child from the jaws of death; what did it? His intellect? No, it was the emotion of

love. Howard dives into the miserable alleys of overcrowded cities, into dens of crime and infamy. What sent him there? Common sense? No, the emotion of philanthrophy, the love of humanity. Florence Nightingale tenderly binds the wounds of dying soldiers and shudders not with woman's frailty at the sight of blood. Was it arguments that inspired her actions? No, it was the divine passion of sympathy. Wallace, the hero of Scotland, becomes an outlaw, gathers his countrymen, drives the English over the border and makes Scotland once more an independent nation. What nerved his arm and made strong his blows? Intellectual conviction? No, it was the unquenchable passion, love of country, and love of liberty. Every event in history, every deed of heroism, every deed of love, all that makes a nation great and honored may have been planned and guided by the intellect, but passion was the executive force. The emotions and passions supply the very data for intellectual judgments. The restless and aspiring feelings of man's animal, moral, and spiritual nature are perpetually welling up and forming the motive power of all his thinking, of all his acting. Intellectualization is but a process, a mere sifting of the heart forces. He who controls the emotions and passions, controls the man. If the Bible reiterates anything with volcanic emphasis, it is that the heart feelings, are the source of all action. "With the heart man believes, and out of the abundance of the heart the mouth speaketh." That is, there is no eloquence without the emotions and passions. Nothing but contemptible ignorance of the nature and function of passion could ever have originated this objection to oratory because it makes appeal to the feelings. What decision can be made or what

resolution carried out without emotion? The decisions of law courts, though given in a calm and intellectual way, yet have as their momentum power the emotions of love of justice or equity. It is with a feeling of justice and conscience that the judge pronounces a prisoner's doom, and the same feeling strengthens the hangman's arm to pull the noose round the murderer's neck. We are never convinced of a man's innocence until he expresses himself with earnest feeling. Demosthenese refused to plead a client's case, because he told the story of his injuries without pathos and indignation.

Dr. Blair declares there can be no eloquence without feeling; and since the end of preaching is persuasion, and, there can be no persuasion without passion, pulpit discourses which are not oratorical may be essays but cannot be sermons. The opposition to oratory on the ground of appeal to the feelings is founded upon ignorance and cannot reasonably be maintained.

Another objection to emotional oratory has been urged that the words of orators have been purer than their deeds. That emotional fervor indicates nothing as regards upright character, the most eloquent being sometimes the most dishonorable and impure in their lives. Admitting the statement to be true, for the sake of argument, it will be found that his bad actions spring from an entirely different group of emotions. Those propensities which make a man a drunkard, for instance, are not the same as those which make him eloquent. No one in his sober senses would say that the orator was bad because he was an orator. The appetites which now make him a bad man never could have made him eloquent in the pulpit.

Eloquence is allied with virtue. We can never be deceived by it, if we are capable of discriminating

the language of each passion. Sometimes the speaker is accredited with more virtue than he really posseses, because his hearers mistake the energetic tone of the agressive emotion for earnestness. But a speaker whose eye is suffused with tears, whose voice trembles with sympathy, has the passion of benevolence in activity, and is sincere and honest in his expression for the moment at least, and no man can do more, not even the cool, intellectual speaker. If he chance to sin afterward it is not benevolence, but some opposite feeling which becomes the motive power. I deny the statement that orators as a class are more immoral than other men. Their lives are so conspicions that every thing they do is observed, they are subjected to every kind of criticism, their words are compared with their deeds, and they are expected to be angels, because good speakers. Now take your cool, calm, intellectual, dry-as-dust speaker, and what good is he? If he is virtuous it is because he has not an emotion or passion capable of bursting into fiery energy. There is nothing to tempt in him, the fountains of action are dry, he is a fossil and his speeches are geological specimens of decripit old age. Better the thunder of the emotionl orator with all his faults and infirmities, than the empty egg-shell eloquence of the unemotional speaker.

The emotional orator will stir men to action, but this sapless speaker can move nobody. But is it true that orators have led worse lives than other men? History reveals that orators have been the most saintly of men. Who restored religion to Israel and reproved the people for their evil deeds? The prophets. Examine their speeches and they are full of emotion and passion. The most consummate orator the world has seen, was one who never wrote a word but moved the hearts

of men by the eloquence of spoken words, Jesus of Nazareth. Was he an immoral man? Paul and Peter and John all appealed to the emotions and passions of men; were they immoral? It was the passionate fury of St. Chrysostom that made holy men even in the corrupt city of Constantinople.

It was the fanatical eloquence of that good old man Peter, the hermit, that led the crusades. Was his character worse than the men of his day? Luther and Savonarola and Knox were orators of the passionate class and stood as high above the men of their day, in moral character as they stood in eloquence. When Philip thundered at the gates of Athens, Demosthenese was the only uncorrupt leader in the city and he lost his life, because of his impassioned eloquence. Cicero was among the most honorable of the Romans, and because he was true to his country his honest tougue, robbed of its eloquence, hung down from his ghastly head pleading silently the cause of liberty.

It is a shame to say that orators are immoral men. They have been the first of patriots, the heralds of reform and the preachers of righteousness.

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CHAPTER I.

THE BASIS FOR A SYSTEM OF ELOCUTION AND ORATORY DISCUSSED.

In order to obtain a basis for a system of elocution and oratory it is necessary to study man's constitution. The laws of expression can only be discovered by a careful consideration of man's constitution in its threefold aspects, mental, physiological and expressional. A departure from this threefold consideration leaves room for error. Systems of Elocution hitherto have laid their foundation on some one of these to the neglect of the other two, or on mere conjecture rather than upon an equal consideration of all, hence the result has been a one-sided instruction, or in some cases no instruction at all, but merely empirical directions, rules or fanciful hints. Some, for instance, emphasize external-delivery, give minute directions upon inflection, stress, tone, pitch and other modifications of voice and regard the skillful use of these as the true element in expression. But little is said of the mental state or condition which demands or moulds these modifications of voice, or upon what the laws of expression depend. Others again, convinced by the ill

success of elocution taught in this way, have gone to the opposite extreme and declared that the only true way to learn oratory was to speak naturally; a very good suggestion, but one which can be made by a wise-man or a fool according to what is meant by the word *natural*. That naturalness (in delivery) is the crowning quality, there never has been at any time a single doubt, but to analyze natural delivery and to show its laws is not so easy as to flippantly pronounce the seven elementary letters of which the word is composed, as those who talk the most about natural expression seem to imply. In truth it is right here that wisdom and foolishness lift up their heads, the first in an attitude of inquiry, perplexity and doubt, the second in an attitude of inflated conceit, confidence and settled opinion. The wise man knows perfectly well that to simply tell a young man to be natural in his delivery is equivalent to giving him no instruction at all. He is fully aware that nature in every respect has certain fundamental principles, or laws which underlie her forms of expression and that departure from these principles leads to artificiality. He knows full well that if he told an artist, a painter or a sculptor to be natural that he must also define what he means by natural, he must show the laws of perspective, the principles of light and shade. The relation between the various parts of the human body in repose and activity, or else his suggestion is but an idle word. The same principle applies to instruction in elocution. Such instruction in order to be effectual must be founded upon reasonable principles. The teacher ought not to insist upon any mode of delivery or any kind of emphasis unless he can give a reason for that mode, and this reason should not be simply because he thinks that the delivery recom-

mended is acceptable to him, but ought to be founded on a study of the laws of expression as revealed in the delivery of all men.

In order to discover the laws of expression let us study man. To simplify this study we will leave out all consideration of man's other attributes and fix our attention exclusively upon human expression. When one man desires to communicate with another he accomplishes his purpose by certain signs or symbols. The signs or symbols consist of words, gestures, and exclamations. If we carefully consider these words and gestures we will find that they convey to our minds certain definite meanings. We seldom fail to separate each jesture, word and action and assign to them an individual meaning. Why is this? The reason must be because these signs follow some principle, which, although we may not at the time recognize it, nevertheless is always present and shapes the character of the expression; otherwise if gestures and words were merely assumed impromptu, without associated meaning, we would be unable to understand them. That we separate each sign and understand by it something definite is evidence that expression obeys certain laws. We wish to discover these laws if possible. Let us watch the character of the signs employed. We notice that the words are not pronounced in the same dead level voice but have various sounds attached to them, and that these sounds are associated with peculiar mental states. We are sure, for instance, that a man is angry by his look, the tone of voice, the gleam of fire in his eye, his excited and powerful gesticulation, the flush on his countenance, his dark and threatening aspect, his energetic movements. And we are just as positive that a man is well pleased or is under the opposite passion of love

from the character of another set of signs employed. And between these extremes of expression we are capable of recognizing a multitude of intermediate shades of meaning. Now we would be utterly incapable of doing this if expression did not conform to some definite and unalterable principles.

How these laws have arisen does not concern the subject of our inquiry, but belongs rather to the science of mind or anthropology. All that is necessary for our purpose is to recognize the fact, that peculiar inflection of voice, tones, emphasis and special attitudes and gestures of the body are always associated with certain mental states. These gestures and inflections may be regarded as forming the subject of the Expressional side of our investigation. And under this head we will classify gesture, voice, expression and all that pertains to external delivery. We have said that the gesture, tones, etc., represented certain mental states or conditions This is evident, for these signs or symbols would be nothing in themselves if they did not correspond to the internal feelings. Behind every gesture or vocal expression there is a mental state, a feeling, passion, or idea which prompts these signs or symbols. To analyze these various mental states, to separate and describe them, to show upon what they depend, how they may be excited and accurately portrayed in delivery is the kernel of elocutionary instruction, since without the stimulation of these mental states naturalness in delivery is not attainable. It is because of the paramount importance of this side of expression which I call the Psychological or Mental, that I will devote the greater portion of this book to its exposition. I am treading on ground little beaten

by the feet of elocutionists and cannot therefore hope to find it a subject easy of elucidation.

The third side of investigation is the Physiological. Vocal expression and the mental states, as far as we can discover, depend for their manifestation upon bodily organs. The mental states, for instance, depend upon the brain, the nerves which ramify the body and upon the vocal organs. Under the Physical we will give a concise description of the brain and vocal organs and their relation to expression.

PSYCHOLOGICAL OR MENTAL.

The elements of power in delivery are the energetic or passionate activity of the mental faculties. These mental faculties have their appropriate language. This language is easily understood by all men, when there is no obstruction in the way. Obstructions are of two kinds — mental or physical. The mental state may not be intense or sufficiently vivid to prompt the right gesture or vocal sound, or the mind may be occupied with a feeling or thought different from that which is sought immediately to be conveyed. The first is a natural obstruction and may spring from the weakness of the faculty itself, or from the faintness of the object which excites it. The second is artificial, and arises from the confusion incident to the expression of thought and emotion. There are certain processes, as for instance, style, the choice of words and their grammatical arrangement, and the appropriate modes of delivery for each word, which ought to be performed as sub-processes. These, instead of being performed unconsciously, are sometimes present to the mind and destroy the activity of the feeling about to be expressed. The method of instruction necessary to remove these obstructions

is twofold. First, the cultivation of the mental states. Second, the practical training in the sub-processes; this will include the discipline of the vocal organs and all that pertains to the expression of the matter of the discourse and its delivery.

The cultivation of the mental states is the most important, and, in order to ascertain the instruments of cultivation, we will consider the relation of the human mind to expression. The mind depends for its manifestation upon the brain and nervous organism. In its expression the mind is not a unit, but reveals its states of activity through separate organs. These organs have a physical seat in the encephalon, or brain-mass; no matter whether they are regarded as individual parts or as cerebral centres, they have distinct functions. These functions are the same for their own organs, and manifest themselves by the same language in all men. Hence, when we have ascertained the organs, their functions and their language, we can readily ascertain the law of expression. For expression, in order to be readable, must be a faithful index of the mental state to be conveyed to the audience. For example, if the author wishes to persuade his audience that he feels indignant against a certain measure, he must employ the language necessary to express indignation. On the other hand, if he is favorable to the measure he must make use of the language which expresses joy. It is clear then, that if we can separate each mental state, show its nature and its natural language, and the process by which each may be induced, we have laid the basis for correct elocutionary and oratorical training.

The question which naturally follows is, "Can the mind be analyzed?" It can. An analysis, though

not complete and perfect in every respect, has been made. This analysis is sufficient for our purpose with some important modifications. The present Psychological school in its analysis of mind has advanced beyond the rudimentary stages of its progenitor, the metaphysical school, but it owes its enlightenment mainly to Phrenology, many of whose truths it has demonstrated.

The Phrenological analysis of mind is still the most practical. Both schools are each inadequate to our purpose, inasmuch as they have not made a full analysis of the emotions and passions. It was the aim of Phrenology and Psychology to ascertain the primitive and genetic faculties of the human constitution rather than those mental states, which are the result, not of the excitement of one elementary faculty, but of many. Thus, for instance, Phrenology describes the primitive propensity of Destructiveness, but it does not fully analyze the compound emotions of hatred, revenge, envy, malice and jealousy. It has performed the most important and probably the most difficult task of carefully separating and describing the simple or elementary propensities of the human constitution. These propensities are employed in expression, and, therefore, a knowledge of them is of importance in Elocution, but it must be admitted that the complex or compound emotions and passions, such as jealousy, fear, terror, courage, rage, revenge, ambition, contempt, vanity, love, admiration, and kindred emotions, are more essentially the mental states employed in oratory. It will be our endeavor to analyze these complex emotions sufficiently for our purpose.

Before proceeding to make the analysis, however, we find it necessary to draw distinctions between the

mental states or conditions. It has been ascertained that all mental states are produced through the excitement of the physical organism by external or internal causes. Now these excited states are either intellectual or emotional. The intellectual states are those produced by the stimulation of the intellectual faculties. These faculties are divided into two grand divisions, the reflective and perceptive; and their states are called ideas, reasonings, conceptions, perceptions, thoughts, memories, and imaginations.

The states of mind produced by the propensities are called emotions, passions, sentiments, feelings, and affections. Sentiment is the term applied to the emotion produced by the gentle excitement of one of the higher faculties as, for instance, pity is a sentiment produced by the excitement of Benevolence.

The state of mind produced by a powerful excitement of a faculty is called a passion, as for instance anger or hatred are passions which spring from Destructiveness and some wounded propensity, as love of Approbation or Self-esteem.

The intellectual faculties have an important duty to perform in oratory. It is their function to collect and arrange the matter of a discourse. The importance of the intellect in oratory will be considered more fully hereafter.

We will now inquire more closely respecting the mind's influence upon expression. The highest power in expression we have discovered depends upon the intensity of the mental state. When this is vigorous the expression will be correspondingly vigorous. The grandest flights of eloquence are only to be achieved by a passionate state of activity of the mental organs. We should, therefore, endeavor to induce this state. This passional activity depends greatly

upon the supply of blood to the brain. To keep the constitution of body and brain well supplied with the vital fluid is a means of mental activity. The brain is but one-fortieth of the whole constitution, yet it receives one-sixth of all the blood. Good circulation of the blood is therefore of importance in inducing mental passion. The brain may be charged with the vital fluid as a whole, and all the faculties rendered correspondingly active; or particular portions of the brain, the organs of individual faculties may be stimulated, and thus effect the vigor of expression of that faculty.

When we examine more closely the action of individual faculties, we find they modify greatly the expression. For example in the case of the emotions some are depressing and some are exalting. We can only account for this peculiar modification, by the supposition that the emotions influence the vital organs, to compel them to conform to the urgent demands of the mind. Anger for instance is an exalting emotion, and when excited it not only impels the voluntary organs to act with uncommon energy, but it causes the heart to increase the supply of the vital fluid to sustain the exertion. Fear, on the other hand, is a depressing emotion, its action upon the voluntary and vital organs is just the opposite, it deadens the will and causes the heart to diminish the supply of blood. Now whatever increases or diminishes vital and voluntary action has an immediate effect upon delivery. The emotions which increase vital action also give power to the vocal expression, and to the bodily gestures. On the other hand those emotions which diminish vital action, also diminish the vocal expression. To prove this we have but to observe the actions of men under the propensities of Cautious-

ness and Destructiveness, or under Combativeness and Veneration. How energetic is the voice under the influence of the Combative emotions, and how reverential and subdued it is under the emotions of reverence and fear? It appears, then, that there is a law which regulates the activity of the mental states, and that it depends upon the quantity and quality of blood sent to the brain. When the cerebral circulation is quickened, the feelings are roused, the thoughts more rapid, the volitions more vehement; great mental excitement is always accompained by an unusual flow of blood. The whole body is in a state of intense activity, and there must be a channel through which to pass off this extra vitality or injury to body and brain will be the result. . This relief to the over-wrought system is sought in expression. The mind under the influence of such exhilarating emotions as Joy, Laughter, Courage, seeks to unburden itself in actions, attitudes of the body, and vocal and facile expressions. The primary use of these actions of body and voice, were probably for constitutional relief, to get rid of the extra vitality, but they have become associated with the expression of the exhilarating emotions, so that they form an important feature in delivery,

The same may be said also of the depressing emotions of grief, remorse, sorrow, and kindred passions although the vital action in these states is diminished, yet relief is sought through the same channels as the exhilarating emotions, that is, through gestures and vocal expression. Thus, for example, in the exhilarating emotions the vital activity is passed off through the violent gestures of the body and the hilarious peals of laughter or shouts of joy; while the depressed vital condition which floods the soul with tears, and

gloom finds relief in crying, sobbing, weeping, wringing of hands, and even in flight. There is, however, a broad distinction between these emotions in the direction of the gestures. In all the exhilarating emotions, the eyebrows, the eyelids, the nostrils, and the angles of the mouth are raised. In the depressing passions it is the reverse. In discontent, for instance, the brow is clouded, the nose peculiarly arched and the mouth drawn down. Here, then, is a principle which when fully understood supplies a convenient index to elocutionary expression. If we know the language of the exhilarating passions we can represent not only these but also their opposites, the depressing, for all that is necessary is to induce the opposite mental state and assume the opposite bodily gestures.

The knowledge of this principle will also guard against error in the expression of the passions even if we do not feel them at the time, for if we are fully aware that certain attitudes of the body will convey an impression of love or fear to an audience, we shall be on our guard to assume at least the proper attitude. This is perfectly legitimate, and will not lead to artificiality; it is merely the exercise of intelligence. There are certain boundary lines beyond which expression may be just the opposite to that intended, and the orator ought to take the necessary precaution not to overstep these bounds. If the study of delivery supplied no other principle than this, it would even then confer a valuable aid to the orator. How often have we seen the untrained speaker assume just the opposite attitude of body from that of the sentiment he was endeavoring to impress upon his audience, and but for the spoken word we should never have been able to tell whether he was in love with his cause or against it. The careless, useless,

indifferent, and even antagonistic attitudes and vocal inflections which some speakers, and even those who pride themselves on having a natural delivery, assume, is destructive of true and accurate expression. The only remedy in such cases is careful study and application of the principle we have just laid down, a principle which will enable the orator and actor "to overstep not the modesty of nature."

THE MODES OF ACTIVITY OF THE VARIOUS FACULTIES.

We have said that the mind manifests itself through a plurality of organs. Many of these organs have been discovered and properly located. According to the size and quality of texture of these organs will be the power and activity of their function. This law of size and quality is of importance in Elocutionary training; for if power in delivery depends upon the passionate activity of the mental states, the best way to develop that power is to increase the size and quality of the mental organs. These can be developed in the same way as we train any power of the human constitution by exercise. We are all agreed that the muscles of the body can be made more pliable, flexible, and increased in size by exercise; but we seem to lose sight of the fact that mental powers are just as capable of training. The intellect is developed at schools and colleges, but those who are fully persuaded that the intellect can be cultivated forget that the emotional nature, which is essential to the highest flights of oratory, is also capable of cultivation. We will endeavor to point out the method of development in a chapter on the cultivation of the emotions.

The truth which we wish to show at present is the

fact that each mental faculty has its own appropriate function. Every faculty of the human constitution has a tendency to act. The vigor of this activity depends upon three conditions: 1. The size and quality of the cerebral organ. 2. The intensity of the excitement induced by the external or internal stimulus which may be an idea or object. 3. Upon the capacity of the bodily organs to express this activity. All of these three conditions of activity are capable of development by systematic oratorical training. The first depends upon natural endowment and careful cultivation. The second upon the quality of the object or idea, and its capacity to stimulate or draw out the function of the faculty to which it appeals. If the object is external, the stimulus will be weak or powerful, according to the constitutional sensibility, which is also capable of cultivation. The third is also within the range of development. If certain attitudes of body and vocal intonations are expressive of the intensity and activity of mental powers, and if each faculty has its own peculiar gestures, then the bodily and vocal organs should be trained in order to make them flexible and responsive to each of the mental states.

Before proceeding to point out the method of cultivation of the mental faculties, we will look a little closer at their modes of activity. We know that the mental states are originated by cerebral stimulation. The beginning then of an emotion, passion, or thought, is due to cerebral excitement. Now the moment this excitement takes place we recognize in consciousness the quality of the mental state produced; we can tell whether it is an emotion of Joy, Love, Hatred, Fear, or a simple intellectual image, idea, or thought. We can also recognize whether the mental state is one of pain

or pleasure, and even the degree or quantity, that is whether the emotion is passionate excitemental, or simple activity. These effects are shown by the greater or less violence of the vital organs, for the mental states are mysteriously connected in their manifestation with the vital and vocal organs. It may be well to point out the three states of activity of the mental faculties. First, the *Simple* or almost dormant state. The activity of the faculty in this case is, hardly recognizable, although it may be presumed that there is always present a simple or elementary activity produced by the perpetual circulation of the blood. This gentle activity is manifested by the careful and watchful disposition which renders every faculty prompt to respond to the objects that excite it when presented to them. In this simple state of activity the features and vocal expression are not striking or marked, but rather in a transitional state ready to assume any mode of expression which may arise. This is the state which should possess the orator or actor when he first begins his address.

The second is the *Excitemental* or the emotional state. The feeling becomes evident to consciousness and clamors for expression. It is elocutionary in an eminent degree. The emotions always manifest themselves even before the will is active. The countenance, the eye, the nose, the mouth, the lips, the hand, the voice betray the emotional state within.

They reveal the inner character. They speak the troubled soul. They are not cunning, sly, deceiving signs, but honest symbols of an honest mental state.

The third state may be called the *Passionate* condition. In this state the emotion becomes violent, the eye no longer is merely expressive of a gentle feeling but rolls in fiery frenzy, the brows are strangely con-

tracted or elevated, the bosom swells, the heart beats rapidly, the whole body dilates, the motion of the limbs and arms are violent. The will is powerless to restrain until the first paroxism of passion is over. These two last mental states, the excitemental and the passional, are of the utmost importance in oratorical expression. They are not under the control of the will but arise whenever those objects or ideas which excite them are present.

These simple, excitemental, and passional mental states obey certain laws of procedure. These laws may be stated thus:—(1.) The Preparatory movements. The emotions and passions produce certain states or conditions of the bodily organs which prepare them for the expression of the mental state. The only interference to this expression is the influence of the will which may act as a check to the violence of the expression or may give it full scope. Before we have resolved to act the emotion arises and takes possession of the vital organs and the organs of expression and prepares them for action The flush which mantles the cheeks, the rush of blood to the limbs, the fire which flashes from the eyes, the erect attitude, the defiant swing of the body, the heavy stride, the clenched fist, the rapid action of the vital organs are but preparatory movements induced by the combative propensity, and if the will decides for action, or if the passion becomes uncontrollable through increased excitement then these preparatory movements launch themselves into activity and expression.

(2). These passions influence the will. They are the chief agents which prompt to action. They may act independently of the will, but they always produce increased activity in the will.

(3). Each of these emotions and passions always

produce the same effect upon the voluntary and involuntary organs of the body. The effect upon the mind and body is always the same for the same emotion or passion. Hence each mental state can be separated and described, its expression observed and the method of its cultivation pointed out. We shall attempt to describe and classify each mental state in a subsequent chapter. In the meantime we must try by an examination of the personal qualities of an orator to discover the requisites and natural gifts necessary to success in oratory.

CHAPTER II.

PERSONAL ORATORY.

ANALYSIS OF THE CHARACTER, QUALIFICATIONS AND NATURAL GIFTS OF THE ORATOR.

In order to discover the personal qualifications necessary to success in oratory, let us take an orator as he presents himself before an audience, we forming members of that audience, and endeavor to study him as he appears to us. Our speaker is a popular one, an orator of a national or world-wide reputation; this is the best model for study. As he steps upon the platform, the confused murmer of whispering pleasantry subsides, and all eyes are directed toward this one man. What a terrible situation for a human being; ten thousand faces, all glowing with various passions, emotions, and thoughts, are turned toward him. Innumerable eyes are flashing a steady magnetic flame into his eyes. It is no wonder that the orator seems to tremble; his first sentences are husky, inarticulate, and tremulous. A strange, excitable dread takes possession of his whole being, and his body shrinks backs, as if wishing to escape from this vast army of men and women. What shall he do? Retire in disgrace, or attempt and fail? How can he, a man possessing the same number of faculties, intel-

lectual, emotional, and animal, as each individual before him, ever address a great assembly of men and women, all burning with passions, some the very opposite to those he wishes to kindle? It is a dreadful position for any mortal. Very few have been successful. You can count great men in poetry, philosophy, science, and other departments, and fill a book with them, but great popular orators can be told off on your ten fingers. To face an audience of men and women, and sway them by the power of eloquent speech for an hour or two, is a triumph far greater than the conquest of a kingdom.

The few who have accomplished this glorious victory are found scattered on the pages of history, and it would be an easy task for the memory to enumerate them. But let us see, our orator is one of the successful ones. He passes the Rubicon. That excitability which almost over-powered his intellect now becomes the electric fire by which he will send his message into the palpitating hearts of the multitude of men and women before him. Those eyes and faces which seemed at first so dreadful, so threatening in their aspect, will become the source of his greatest power. As each gleam of pathos, sublimity, wit and burning logic, lights up his eyes, plays on his countenance, and radiates from every atom of his body, so does a responsive flame glow on the faces of the men and women before him. Thus sympathy is awakened, a bond of communication is established and that which the orator at first feared has become the momentous power of his success.

As we listen to him, we feel indescribable thrills run through and through our frames. Sometimes they pass along the heart like an icy hand, sometimes

they awaken to fury irresistible, and the cry is, "Grasp the shield, draw the sword"; "Let us fight for the principles which the speaker advocates"; "Let us march against Phillip!" Then, again, we are entranced, charmed, and held spell-bound by some beautiful, mysterious, or wonderful illustration or description. Perhaps wit plays with all the irresistible charm of humor, mirth, and drollery; and laughter and applause follow each other in rapid succession. And the more we respond to these emotions, stimulated by the orator, the more powerful and higher his flights of eloquence become.

Now, the question for us to solve is, upon what does all this depend? There is evidently a current of sympathy between the audience and the speaker. What is the law of this current, and the conditions of its manifestation? It depends upon the three conditions which I have mentioned as an introduction to this subject. They are, psychological, physiological, and physiognomical.

THE PSYCHOLOGICAL.

This embraces all the qualities of mind necessary to an orator. In the old scheme of metaphysical analysis we would probably find the essentials of oratory enumerated as the gift of the imagination, a copious supply of words acquired by habits of study, the capacity to arrange in an orderly way the various heads of a speech. Their analysis would consist, at any rate, of the enumeration of some general powers; but few specific elements would be mentioned, and no attempt would be made to connect them with brain or body. In our analysis, we shall attempt to specify the psychological conditions necessary to oratory. There are individual differences in orators,

but there are general principles which are common to all. First, a bond of sympathy must be established between the speaker and the listener in order that the orator may accomplish his purpose which is the chief end of oratory.

Second, special endowment; there is a genius for oratory as there is for poetry, philosophy and science. The law of sympathy with respect to this principle is relative; its activity depends upon the constitutional endowment of the speaker and the listener. If the orator and his audience have a number of faculties in common, there will be a psychological current of sympathy set in motion whenever these elements are awakened in the speaker and the listener. Now, this current will be more powerful and overwhelming in its sweep, the more numerous the constitutional elements aroused, and according to the depth and brilliancy of the ideas and phraseology which appeal to them. This is why one kind of oratory has a powerful effect upon some, and another kind has an equal effect upon others. The national or popular orator has the power to awaken the greatest number of constitutional elements, which are possessed in common, or to intensify a few of the more energetic and elevated with frenzied passion. Orators who could sway all classes of people have been few. The great popular orators, like Demosthenes and Cicero in ancient, and Chatam, Whitefield, and Chalmers in modern times, are not numerous. The reason is partly psychological and partly circumstantial. There must be genius, and there must be opportunity. All great orators have appeared in great crisis of the world's history; there must be an outlet for brilliant oratorical bursts commensurate with their power and splendor.

The psychological gifts are these: The highest suc-

cess in oratory depends upon rare constitutional endowments; large mental powers in the highest state of activity; a vigorous endowment of the emotional nature; a poetic imagination, and a command of choice phraseology. Large mental powers depend upon the size, quality, texture, and health of the brain. All the organs must not only be large, but they must be in a passional state of activity. No metaphysical coolness, no abstract logic, no dry formulas, and commonplace phraseology can thrill an audience. Metaphysical reasoning must become concrete, logic must shine in the volcanic flames of the emotions, and words must be instinct with life and power.

There are two ways of gaining truth; through metaphysical and intricate logical processes or by poetic and imaginative intuition. Great philosophers like Kant and Aristotle reached truth by the former; eminent poets like Shakespeare and Milton, by the latter process. Truth is just as true discovered by Shakespeare as by Kant. But truth in the hands of Shakespeare is more persuasive, because dipped in the fountains whence well up the life-springs of action, the fountains of emotion and imagination. The orator should present truth more after the manner of the poet than the metaphysician.

We have said that the orator should, if possible, possess all the faculties in the human constitution in a high state of power. It is right here that oratory divides off into branches; here is where the streams separate, and different styles of oratory become manifest. Some orators possess a few faculties in a state of great power and activity, as compared with other elements in their make-up, and this leads to a peculiar style of oratory. For example, an ora-

tor may be all emotional; the whole of his discourse may be addressed to the feelings, pure and simple; he will wield great power over those who have a similar endowment; and in a great metropolis will draw around him a large audience, but he can never be a national orator; he never can be like Chalmers, Demosthenes, or Lord Chatam. This emotional class of orators may divide again into as many branches as there are different elementray powers manifesting themselves in their oratory. Thus, for example, an orator under the influence of the organ of Benevolence will have a sympathetic style of delivery. His illustration will be tinged more or less with pathos. If we add wit, sublimity, and ideality, then we have an orator like John B. Gough, who thrills his audience with stories of pathos, humor, and heroism. Add to these other powers, and you make an approach to the model orator. The mere effusions, expletives, and exclamations, such as are sometimes heard among itinerant preachers, ought not to be dignified with the name of oratory. They are not bursts of genuine passion; they are mere sentimentality, the product, not of a highly emotional nature, but of a low state of development of the feelings. The endeavor of all such is to stimulate feeling which is only skin deep in their nature; hence they express themselves in howls and exclamations. This kind of oratory has been called the oratory of the feelings, but it is no such thing, it is rather a superficial show of the genuine article. Feelings which are deep and powerfully active are passionate, not sentimental; they express themselves in real pictures rather than empty expletives. Wrapped around the gleaming trellis-work of the imagination, they glow with all the luxuriance of reality.

It would be a long task to enumerate all the styles of oratory. It is sufficient to remember that psychological difference leads to variety of style. While we assert that every faculty of the human constitution can be skillfully employed in oratory, there are some faculties without which no one can be a great orator. There must be the gift of speech, the organ of Language, as the phrenologists call it. Men have indeed influenced an audience who were not fluent in speech; but we do not call that eloquence. Their power was not in their oratory, but probably in the truth or efficacy of their statement, or in the importance of the cause for which they spoke. Genuine oratory demands a skillful use of choice words, harmonious in sound and radiant with feeling. Strong, pointed phraseology, interspersed with stately periods, is a powerful auxiliary in arousing men to action. All the popular orators have possessed this power. Their diction is marvelous for sweetness, music, and grandeur. A good endowment of language, then, is essential to an orator.

Imagination and originality of conception are the next psychological requisites. The metaphysical schools simply mention Imagination in their analysis as a general power; it is therefore of value only so far as it is a convenient term easy of use; but if we accept the best classification of the mind which has as yet appeared, that of Phrenology, we will have a more satisfactory and practical definition of imagination. Imagination, pure and simple, is the ability to call up an image or representation of an object, idea, or event. It is that faculty which makes old truths live over again, which develops and clothes with living beauty the dry bones of intellectual conceptions. But imagination is not one and indivisible; it is not a

primitive faculty, it is a general conception like memory, emotion, etc. Imagination in a general sense, is a property of every faculty in the human mind. Benevolence, for instance, in a state of activity can conceive of suffering so as to inspire the intellect to supply materials for a pathetic story. So Veneration, Hope, Spirituality, Amativeness, all have their imaginative side, and according to the development and passional activity of these organs will be the intensity of the imaginative picture which they present. Such is imagination in general; the higher functions of imagination—the sublime and beautiful—depend upon the passional activity of Sublimity and Ideality. Ideality gives that exquisite feeling of harmony and proportion; it detects and rejoices in the beautiful. An indescribable thrill of pleasure seems to radiate from all artistic works of perfection. Ideality is, therefore, an element in perfection of diction and beauty of ideas. But the most important organ in high and elevated oratory is Sublimity. All popular orators have possessed it well-developed. It seems almost absolutely necessary to popular oratory. When we conceive of the magnitude of the occasion when an orator must address thousands of men and women; when anything commonplace would be unsuitable for such a vast assembly; when, if the speaker wishes to preserve his own identity, his power over so vast and threatening a multitude, his language, his phraseology, his ideas must be correspondingly magnificent. Sublimity clothes all with power. Images and illustrations subjected to its influence burn with volcanic intensity. It has power to lift up and sway an audience as no other sentiment or intellectual faculty can. Besides imparting grandeur and magnitude to all the emotional nature, it draws the intellectual concep-

tions within its furnace and imparts to them a giant strength. Hence there have been orators who, in the utterance of what would have been otherwise cool intellectual statements, have seemed to swell with irresistible power. This was because the conceptions were so heightened in magnitude and power by sublimity that they lost for the present their commonplace intellectuality.

If we wish to prove this, we have but to take up the speeches of Demosthenes and Chatham, and the sermons of the great Scottish preacher — Thomas Chalmers. Reason in Demosthenes is not commonplace; the strong elements are seized upon and sublimity exaggerates their proportions. It is the faculty which delights in strong contrasts. The Psalms of David and the book of Job, the prophets Isaiah, and Ezekiel, and the book of Revelation are examples. It abounds in Shakespeare, Homer, and Milton. It forms one-third of prose, two-thirds of poetry, and four-fifths of genuine oratory. I have no space for illustration, but here is a comparison which has rooted and blossomed in the fertile soil of sublimity. The orator is speaking of the corruptions of the Roman Empire, and is seeking for a comparison by which to represent the death of her national life, the effect of those corruptions. He compares the utter desolation of Roman nationality to an extinct volcano.

"My friends, have you ever stood above the crater of a volcano when she has spouted forth her burning lava and gazed far down into her hissing womb, void of all save murky darkness? Such was Rome—one vast volcano drained of all her fire and life; the lurid light of her dying ashes served only to reveal the vile filth spread in heaps around; she grows detested in

the sight of nations ; her doom is drawing nigh ; the cold hand of death is on her."

Now, an equivalent statement of this by the intellectual faculties would be a tame affair. It would be simply that Rome, because of her corruptions of morals and general political disorganization, lost her national spirit and so fell a prey to her enemies. But how faint the impression made upon an audience by the latter expression.

I have said that sublimity was one of the most useful faculities in oratory, inasmuch as it made even logic and metaphysics live in a dazzling atmosphere. Chalmers' astronomical sermons are illustrative of this. Probably no other orator ever submitted such deep intellectual thought to a mixed audience as Thomas Chalmers. Yet he was listened to with rapt attention because of the enthusiasm of his delivery and the magnitude of his expressions. In his portrait the organs of Sublimity and Ideality are both large. These organs, Ideality and Sublimity, prompt the intellect to express ideas concretely, not abstractly. This is a high element in oratory. There never has been a great orator, and probably there never can be one, who does not manifest this quality. All the great preachers have the faculty of picture-painting of ideas more or less. The tameness of the ordinary preacher is the result in part of a lack of this quality of the imagination. They gather a few commonplace thoughts and string them together by means of stale phraseology. The whole may have the appearance of condensed thought, but it is old thought in an old garb. Sunday after Sunday people are bored with this stuff, and there is no relief. The clergyman they had before preached in the same way, and should they get a new clergyman he would

probably do the same thing, so there is no escape except to cut prayers as often as possible.

The absence of imagination and originality in a minister is almost fatal to his success as a preacher, because the substantial facts of Christianity are old, and church-people have heard them over and over again. What is wanted in such circumstances is to produce truth in a new way, in new phraseology, with new illustrations, and new turns of thought, make it glow with the light of the imagination.

I will just quote one extract from the greatest orator since Demosthenes—Lord Chatham, as an illustration of the difference between common-place statement and that produced by the imagination: "The poorest man may, in his cottage, bid defiance to all the forces of the crown. It may be frail—its roof may shake—the wind may blow through it—the storm may enter—the rain may enter—but the king of England cannot enter!—all his forces dare not cross the threshold of the ruined tenement."

The common intellectual statement would be simply that the king of England has no power to enter a peasant's cottage without that peasant's permission. The latter some would regard as strong because more brief, and the speaker would get credit for condensation; but is it not a poor, insipid statement, compared with the pathos and sublimity of that of England's greatest orator?

The other qualification, originality, is partly a product of the emotional nature and partly an intellectual endowment. The capacity to grasp truth in an original way, to clothe it with new phraseology and turns of thought, is an indication of true genius. A speaker may be influential who collects and gathers facts and presents them before an audience as matters of in-

formation without original reflection, but he never can wield the destinies of nations, or systems of truth, or the fate of great movements. It is great orators like O'Connell, Chatham, Fox, Mirabeau, and Luther, who can shake thrones, demolish old abuses, and build upon their ruins a new and more noble edifice, burning with the original fire of their own age. I have said that the power of originality was partly a quality of intellect and partly a product of the emotional nature. The intellectual faculty most concerned is Comparison, whose function is to detect similarities in ideas and things. Old truths become new by placing them in new relations, or by discovering their similiarity to other truths. In doing this there is a process of comparison going on, an object is presented by the observation, and the faculty of Comparison detects a likeness or common resemblance between that object and some other object or idea. This flash of identification is an element in originality. All great inventors and scientific investigators have made their discoveries in this way. It was by a stroke of the identifying faculty that Newton saw the law of gravitation in the falling apple, and that Watt beheld the steam engine in the white coils of the vapor issuing from the mouth of the kettle.

Comparison extends through every department of knowledge — in botany, chemistry, philosophy, and poetry. In oratory it is almost indispensable. The Saviour of mankind—the greatest orator the world has ever seen—seldom spoke without a comparison. "The kingdom of heaven is like a grain of mustard seed." "It is easier for a camel to enter the eye of a needle, than for a rich man to enter the kingdom of heaven." The prodigal son, the man traveling into a far country, the foolish virgins and their oilless

lamps, and many other stretches of similarity testify to the usefulness of comparison in oratory. If we examine the great sermons of distinguished preachers, we will find them full of metaphors, similes, and stretches of the identifying faculty. Take, for instance, Rev. Phillips Brooks, the great Boston preacher, and you will find examples of this power. His famous sermon, "The Candle of the Lord," is a stretch of the identifying faculty from beginning to end. Man under the image of a candle is presented in all his relations to God. The power of similarity may express itself in simple illustrations and comparisons, or it may, by the aid of the other faculties, especially Sublimity and Ideality, carry out a grand image under which truth gleams in all its relationships. Brooks' sermons just spoken of is an example of this kind. The image of a candle runs through the whole discourse, supported by beauty and grandeur of statement. It is one of those rare sermons which will rank its author among the greatest of orators.

I cannot help remarking in passing that Phillips Brooks is a good illustration of all I have been inculcating under this subject, and, as he is within the reach of investigation, it may be well to mention some of his characteristics as an orator. He has a large head and strong physical development, but of that I will speak under the division of the physiological side of man. The most perceptible qualities in his oratory are fervor, grandeur, and vivacity. His fervor springs from his active brain and emotional temperament. The grandeur, dignity, and overwhelming impressiveness of his thoughts arise from the condition we spoke of before; they have budded and fruit-blown in the rich soil of sublimity. His vivacity

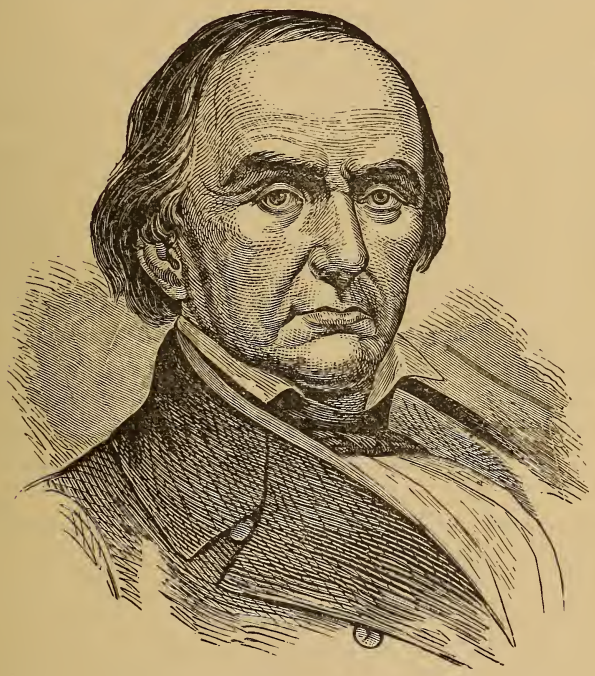
springs from the intense excitability of his whole constitution; every faculty is not only active, but alive with passion. He does not merely think truth, he feels it. This is because he has all the psychological requisites enumerated in this essay. He has also well-developed physiological and physiognomical characteristics, but of these we will speak hereafter.

PHYSIOLOGICAL SIDE.

We come now to examine our model orator from the physiological side. First, then, there is a temperament of body more favorable to oratory than any other. The vital-mental temperament is the best. I do not maintain that all orators have had this temperament—there are abundant examples of the mental-motive, motive-mental, and vital-motive. But the highest flights of oratory are compatible with the vital-mental temperament. There should be an equal balance of the temperaments; no one should be extremely weak; but if any predominate, it should be the vital. The enormous strain of excitability, the intense mental effort, the dread of failure, the almost superhuman courage necessary to face a sea of faces, the tremendous vocal exertions, all eat and drink up the vital fluids of life.

The vital constitution is naturally excitable; it is the genuine emotional nature; it can bear heavy strains of passion-feeling, because passion is its food, and emotion its pastime. The vital temperament is characterized by great lung power and good digestion. There is an abundance of good hard flesh, and the blood is full, vigorous, and active. The great breathing power which comes from the large development of the organs of inspiration and expiration is highly essential to vocal delivery. The vital temper-

ament is vivacious; every member of the body is active, every movement of the hands, eyes, and face is expressive. It is, in short, the Elocution temperament. Since all the vital fluids are vigorous and highly charged with the elixir of life, there is a con-



Daniel Webster.

stant stream of magnetism passing from this temperament through the voice, eye, and gesticulations. This temperament, therefore, gives an orator a mysterious power over his audience. What is called magnetism is merely a current of sympathetic feeling developed between the speaker and the audience.

The orator who can awaken emotion in himself can awaken similar emotion in the listener, if the means of communication are good; and these are generally of a high nature in the vital temperament. It is the nature of good oratory to glow with feeling at all times, and the vital temperament is most susceptible to influences, external and internal, which produce feeling. The personal appearance of an orator of this kind of temperament is attractive and commanding. An audience is powerfully impressed by a well-developed physical form. The vital temperament has, as one of its great elements, the function of reproductivity; to supply material for brain, muscle, flesh, and nerve, is its great office. There is, therefore, a fullness and repletion of all the elements of the body and brain in this temperament. This is of the greatest importance to the orator, not only in supporting the enormous strain of nerve and muscle to which he is subjected, but it gives that equipoise of body, that feeling of ease and repose to gesticulation and voice delivery which is called "reserve power."

An orator with this temperament performs all the functions of speaking with ease and deliberation. If we pass in review the great orators of ancient and modern times, we will find that the vital-mental temperament prevails in nearly all. Bossuet, Chalmers, Whitefield, Chatham, Fox, Webster, and Henry Ward Beecher are prominent examples.

It is also the constitution of great actors, because the vocal powers are generally well developed in this temperament.

THE VOCAL POWERS.

The capacity to deliver well a speech or discourse depends upon the vocal organs. In an essay like this

I cannot go into physiological details respecting the vocal organs. But I may state in passing that vocality depends upon the muscles of the abdomen, the capacity of the chest, the resonant power of the larynx, pharynx, and mouth. According to the size of these organs, all other things being equal, depends the power of elocution. Each of these organs has its appropriate function in voice formation. No system of elocution can be successful if the function of each has not been carefully distinguished. It is the predominating power of one or more of the organs of voice over others which makes the difference in delivery. A large larynx, for instance, will give that deep, bell-like tone which is a characteristic of some speakers. Elocution teachers should not attempt to destroy this tone in their pupils, if it is natural, and they should not force it upon others if not natural to them; it is because this principle is overlooked by elocutionists that artificiality is oftentimes the result of elocutionary training. The training of the voice is of the utmost importance in speaking. The great national orators have had good vocal powers. Even if a speaker is endowed with a good voice it is necessary that he should keep it flexible and sympathetic by elocutionary training. Many of the great orators have had naturally good voices, but they were diligent in training them. This training however, should be conducted on scientific principles. There is method in everything. The various systems of elocution which have as yet appeared are defective in at least one principle, and that principle is a very vital one. Complete success cannot dawn upon elocutionary training until this principle is complied with. Training of the voice is all very well, but after the voice is trained the element of expression should

be studied. Now, all systems of elocution so far, fall short of a complete, satisfactory, and philosophical exposition of the principle of expression, because they have not studied man's constitution. True, accurate, and perfect expression depends upon how far the elements of that expression represents the faculties of the human constitution. In other words, a philosophical analysis of the human constitution should be at the basis of elocutionary training. This principle, when complied with, is productive of the highest results, as I could illustrate from my own experience. When we know, for instance, the natural language either of voice, gesture, or any one of the mental powers of the human constitution, we have a double method of procedure by which we can train that power to express itself in oratory. We can stir up the internal feeling appropriate to that power by bringing before it images, words, or actions which appeal to that emotion, or we can simply assume the language of the emotion without arousing the internal feeling.

There are present in all good delivery two characteristics: symbol and spirit, shell and soul, sign and the thing signified. The most important of these is the spirit or soul. The under-current of all impressive oratory is the soul or spirit. Now, this is precisely what elocutionists nearly always neglect; they are so eager to teach the sign or symbol of a feeling that they do not take means to arouse the feeling itself. The soul or spirit of delivery cannot be thoroughly trained without a knowledge of the human constitution. To know the powers intellectual and emotional of the constitution and their various states of activity from a low to a high degree of passion is of the utmost importance in the cultivation of those powers

for the purpose of oratory. Elocutionists are wont to bring forward as proof of the efficacy of elocutionary training the practice of great orators; but the method of these orators has not been the same as those promulgated by modern systems of elocution. Their practice was more psychological. They took selections of orations or poems the sentiment of which was capable of kindling their emotions; and stirred by the internal feeling thus awakened, they delivered themselves. Hence their delivery was natural not artificial. They did not assume gestures, and tones of voice, but strove to kindle the internal feeling which would prompt the right gestures and vocal intonation expressive of that feeling. We do not disparage elocutionary training, but we do think that a more natural method could be devised capable of arriving at more satisfactory results. The basis of this method should be an analysis of the human constitution. A thorough exposition of all the emotions, passions, sentiments, and propensities should be made, and the gestures and tones of each clearly pointed out. The endeavor should be not merely to assume the language of the emotion, but to awaken the emotion itself. The basis of all good elocution is a real reproduction of nature. Bellowing and howling, dignified by name of oratory, have, I hope, disappeared. The natural language of emotions and propensities when carefully studied will give the key to a graceful delivery.

We will not delay on this subject any longer; but there is one remark which we wish to make in passing. The vocal organs differ in size and quality in the different temperaments. The practice, therefore, of elocutionists in training every pupil exactly alike is a practice unphilosophical and ruinous to good de-

livery. Many a young man's delivery has been completely spoiled by being drilled in a way which was suitable only for some other temperament. The form and size of the vocal organs should also guide the training. While it is wise to preserve individual characteristics of voice, yet a harmonious cultivation of all the vocal organs should be the aim of Elocution.

We have seen, then, that the vocal organs are a great desideratum in the physiological endowment of the orator. A systematic study of the vocal organs should be made a part of the science of mind and character. This department I hope to see more fully developed by phrenologists. The vocal organs are so important in oratory, music, elocution, and acting, that a delineation of the character by artists in their profession cannot be complete and perfect without a knowledge of these organs. The success of a musician or orator depends as much upon his vocal as upon his psychological endowments. Besides, the various tones and inflections of voice are indicative of character, and ought, therefore, to be systematically studied.

John Bright.

It is easy to prove how necessary vocal power has been to the orator. The most distinguished orators on record have had good voices. The marvelous intonations of Demosthenes and Cicero still linger among the hills of Greece and Rome. Whitefield's wonderful voice representation, with its almost superhuman power, flexibility, and intensity, is still in the memory of man. St. Chrysostom is yet remembered as "John of the golden mouth," and Nestor, as "the clear-toned orator of the Pylians."

THE PHYSIOGNOMICAL SIDE.

This will not detain us long. Physiognomy is the judging of things by their appearance. The Orator as He presents Himself to us, has a *personale* which is striking. We can generally tell whether a man is a great orator or not by his phyisiognomy. The oratorical type is marked. It is generally characterized by the vital-mental temperament, or by a constitution equally balanced. The face is expressive. Large language fills out the eye; facile gestures leave their impressions on the countenance. The forehead is generally large and wide at the upper lateral region, denoting intellect, and especially the development of the organs of Wit, Ideality, and Sublimity. The propensities and sentiments are generally large, which give intensity and fervor to delivery. We can study his character from his gestures and vocal intonations.

In this analysis of the oratorical type, I have briefly sketched the prominent psychological, physiological and physiognomical indications. To sum up all in a smaller compass, the oratorical type depends upon a rare combination of the powers of mind and body. The orator should have a large brain, active and passionate; a high, excitable, or emotional nature, supported by a strong constitution. There should be a predominance of the faculties of Language, Wit, Ideality, and Sublimity. This intellect must be strong and vigorous, with a predominance of the organ of Comparison. He stands midway between the poet and the philosopher; he must have all the poet's feeling, with the logic of the philosopher; but he differs from both in that his powers must be displayed in a moment. He has not only to feel thought and emotion, but he has to propel them into his audience.

The propulsive power of an orator is the distinguishing feature between oratory and literature. A man may write out brilliant thoughts upon paper, but to deliver them is quite another affair.

Orators differ according to the degree in which they possess these powers. These varieties of oratorical type can be analyzed and their basis pointed out.

In support of the various principles laid down in this essay, we have but to take up the history of all the great orators, ancient and modern, and compare their history with their constitutional development. The sculptured heads and shoulders of seven great orators ornament the upper part of the outside walls of Sanders' Theater at Harvard; they are the heads of Demosthenes, Cicero, St. Chrysostom, Bossuet, Chatham, Burke, and Webster. In all these heads the faculties we have enumerated are largely developed; and if the shoulders are a just representation of the originals, they evidently had what we have called the oratorical temperament. But if the objector to this method of investigation is fearful lest these sculptured heads may not be exact reproductions of the originals, then we will take orators in our own neighborhood.

Phillips Brooks is, probably, the most popular preacher in Boston. His whole constitutional build complies with our principles. He has the oratorical temperament, large brain power, with a predominance of the organs of Language, Comparison, and Sublimity. In his sermons he displays a profound analytical skill; he seizes upon a particular conception of a text, and carries that conception throughout his whole discourse. No weak, puerile descriptions disgrace his sermons; there is profundity of thought with depth

of feeling. Everything glows with sublimity, even his very delivery ; it is a grand torrent from beginning to end. He sometimes wearies, because in delivery there is too much of the grand. His voice has not the silvery clearness nor penetrating quality of Wendell Phillips', nor the compass, flexibility, volume, and the expressive intonation of Henry Ward Beecher's, but it has a depth and grandeur of resonance, an intensity of enunciation, an animated and expressive utterance, a natural and sympathetic tone, and, when vitalized and charged at the cerebral batteries of his large brain, sways an audience at will with an overwhelming current of magnetism He has propulsive power in abundance, and his great physical stature gives him complete control over his audience, which makes up for his defective voice.

Let us now take another illustration of a different stamp. Henry Ward Beecher, if not the greatest preacher of the age, has been, at least, the most popular orator in America. He complies in every particular with the principles herein laid down. He has almost every faculty in the human constitution largely developed. Language is so large as to be almost a deformity. Wit, Ideality, and Sublimity are also large, and his analytical power is immense. His emotional nature is intensely active and passionate. There is original thought combined with intense feeling, not surpassed by any orator. He is very large in the faculty of Human Nature, reads the characters of men like a book, and the activity of this faculty he has increased by the study of Phrenology. His knowledge of the human constitution is one element of his success. He preaches to men because he knows just what is in men. His scope of preaching is wider than any preacher of our age, and perhaps of any

age, with the exception of St. Chrysostom. He is practical, logical, and doctrinal; but the practical element is more emphasized by him. Full of illustrations and original thought, he never wearies. On account of his independent thought, he differs in many points from his orthodox btethren; but the views which he entertains resemble those of the new school of German theology. On account of his fertile imagination he never seems to get exhausted. His sermons are always full of new material and new illustrations. If these qualities are not connected with his large physiological development, then with what are they connected? His physiological and physiognomical developments are equally remarkable. His vocal powers are wonderful. He has a graceful and natural delivery, pitched on a conversational basis, but capable of the grandest flight of oratory. In every respect, Brooks and Beecher fulfill the requisites for oratory laid down in this essay.

I think it hardly necessary to enumerate more; but, if further examples are wanting, we have but to turn to England for them. There we find Spurgeon and John Bright, both examples of the vital temperament. We shall now consider some of the requisites of oratory more in detail.

CHAPTER III.

ANALYSIS, CLASSIFICATION AND DESCRIPTION OF THE SENTIMENT, EMOTIONS, AND PASSIONS, CONSIDERED IN THEIR THREEFOLD NATURE, MENTAL, PHYSICAL, AND EXPRESSIONAL.

THE human constitution is made up of certain instincts, propensities, or genetic faculties, which, in different degrees of excitement, give rise to peculiar mental conditions called emotions, passions, and sentiments. It would be an error in classification to assign to each emotion and passion, a separate seat in brain or body, or to regard them as genetic faculties. Such a system of classification would not only lead to confusion, but would be unnatural, and yet modern scientists seem inclined in that direction. They do not make a sharp distinction between greater impulses or propensities, and emotions which are only states of excitement of these propensities. The truth is that the number of our genetic propensities and faculties are not many but few. And from these the numerous host of mental and bodily states of pleasure and pain, called emotions, sentiments, passions, affections, and appetites arise. There is not in the human con-

stitution a primitive instinct for each of the emotions of awe, fear, terror, horror, but a propensity of Cautiousness, which in its various states of excitement gives rise to all these emotions. Awe is a simple condition, fear is an emotional, and terror a passional state of Cautiousness. Pugnacity, love of strife, contention and martial ardor are not each separate propensities, but only modes of excitement of some primitive faculty, which for want of a better name we call Combativeness. And so on with all the emotions and passions; they may all be traced to the excitement of a few genetic propensities. Hence the best classification for our purpose is to set forth the genetic faculties of the human constitution, and to group around each their own particular emotions and passions.

This we shall attempt to do in the classification which follows.

GROUPS OF THE EMOTIONS AND PASSIONS.

LOVE EMOTIONS AND PASSIONS.

The instincts or propensities which in their various states of excitement give rise to these emotions are Amativeness, Conjugality, Philoprogenitiveness, Adhesiveness, Benevolence, Inhabitiveness, and Vitativeness. They are divided into four subdivisons:

1. *Family or Affectional* class, including: Connubial love or sexual passion. Conjugal love or the love of one. Maternal love, Paternal love, and Filial love.

2. *Social* or *Society* class, including: Friendship, Benevolence, Sympathy, Pity or Compassion, Gratitude, Mercy or Forgiveness, Sociability or love of Society.

3. *Patriotic* class; Love of Country, Love of Liberty, Love of Home.

4. *Self-Preservative* class: Love of Life.

CHARACTERISTICS OF THE LOVE EMOTIONS AND PASSIONS.

1. *Mental.*—The mental states induced by the love-propensities are pleasurable in their nature. The feeling which takes possession of the mind is buoyant, happy and vigorous There is no pain, except when an outlet for love is denied or when its fervor is unreturned, then the happy feeling gives place to one of sorrow.

2. *Physiological.*—The effect of the love emotions upon the physical nature is exhilarating. The activity of all the vital functions is increased. The heart beats more vigorously, the blood flows more freely, and the nervous organism is rendered more susceptible and alive to every sensible object. In unrequited or disappointed love these conditions are reversed.

3. *The Expressional.*—The language corresponding with the nature of the Mental and Physical conditions is indicative of happiness and buoyancy.

The muscles of the face expand, the eyes are open and beam with tender light, or are slightly raised, the eyebrows uncontracted and arched. The cheeks curve a little backward from the mouth. The mouth is a little open, the lips humid, red, and somewhat wrinkled. The movement of the chin is outward and sideways. The head reclines a little to one side or moves backward and forward in the direction of the amatory, conjugal or adhesive instinct. The arms are thrown outward from the body in a circular movement toward the loved object and thrown back again with embracing movements. The chest heaves, the whole body expands outward, the step is light and buoyant.

These emotions are important in oratory. An orator who can awaken love in the minds of his hearers will find the task of persuasion easy of accomplishment, because the natural bond of sympathy between the speaker and his audience is powerfully influenced by love. Our sympathy is more easily awakened by the favorable than by the unfavorable sentiments. This may often be observed in the theater. We admire the skill displayed by a great tragedian in the delineation of such characters as Richard, Macbeth, Iago, and Glenalvon, but we do not sympathize with them. Our sympathy, however, is stirred when the same actors personate the character of Hamlet, Young Norval, Brutus, Julius Cæsar, or King Lear, The reason is, that in the characters of the former the unfavorable passions hold sway, while in the latter the favorable sentiments are most prominent.

Connubial love or sexual passion is one of the most powerful of the love emotions. It was probably the earliest in our constitution, and the first social propensity. It has laid the basis of the family circle and the social state. Love first allured man to get out of himself into some other self. The earliest employment of speech was in the cause of love. While man's appetites and selfish propensities held full sway, love could only flutter on the ground like a wingless bird, but she conquered at last and introduced the reign of social affection. Tenderness is an element in sexual love. There is a difference of personal conformation which makes the one sex a variety, as it were, to the other, possessing a distinct order of attractions. The greatest affinities grow out of the stronger contrasts, provided the contrasts are not of hostile qualities, but supplemental. The one person must not love what the other hates, but the two must

mutually supply each others' felt deficiencies. In this respect there seems to be such a supply between men and women.

Language.—The voice is the chief expressive instrument of the love passion. The male animals charm their mates by the soft tones of the voice. The billing and cooing of the pigeon is his love song. Birds sing

Love in the Face.

for their mates. Other animals produce peculiar musical sounds with their vocal organs which are love calls. Song is the appropriate language of love, and the more musical the tones of the voice become the more truly do they express love.

When lovers meet their hearts beat quickly; their

breathing is hurried and their faces flush. The language varies according to the intensity of the passion and the constitution of the lovers, some persons being more demonstrative than others. The motions of the chin indicate love. Man throws his chin sidewise and woman forward toward the loved object. The head reclines to one side, the eyes gently roll toward the object, and their expression is lively, sparkling, and coquettish, the eyelids droop, the mouth a little open, with the lips slightly protruded. The breath may be drawn at times quickly, at other times slowly, with now and then a low sigh. The body is composed and the hands fall to the sides There is an inward sense of melting and languor proportionate to the capacity of the admired one to excite love and the sensibility of the lover. There is a tendency to cling and embrace, to touch and caress, kiss and hug the adored one. This emotion is also susceptible of the most violent passions.

EXAMPLES OF LOVE EMOTIONS.

Juliet Awaiting the Nurse.

Jul. Gallop apace, you fiery-footed steeds,
Towards Phœbus'lodging: such a waggoner
As Phæton would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That rude day's eyes may wink, and Romeo
Leap to these arms, untalk'd of and unseen.—
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,

With thy black mantle; till strange love, grown bold,
Think true love acted simple modesty.
Come, night; come, Romeo; come thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-browed night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and though I am sold,
Not yet enjoy'd; so tedious is this day
As is the night before some festival
To an impatient child who hath new robes
And may not wear them. O, here comes my nurse,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

ROMEO'S LOVE FOR JULIET.

Rom. O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it sight!
For I ne'er saw true beauty till this night.

Rom. [to Juliet] If I profane with my unworthiest hand
This holy shrine, the gentle fine is this:
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
Jul. Good pilgrim, you do wrong your hand too much.
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

Rom. Have not saints lips, and holy palmers, too?
Jul. Ay, pilgrim, lips that they must use in prayer.
Rom. O, then, dear saint, let lips do what hands do;
Then pray, grant thou, lest faith turn to despair.
Jul. Saints do not move, though grant for prayers' sake.
Rom. Then move not, while my prayer's effect I take.
Thus from my lips, by yours, my sin is purged.
Jul. Then have my lips the sin that they have took.
Rom. Sin from my lips? O trespass sweetly urged!
Give me my sin again.
Jul. You kiss by the book.

Conjugal love prompts to the selection of a mate for life. It varies in intensity according to the constitution of each individual. There are persons who seem indifferent to the charms of all others of the opposite sex except one. They select one from a world of beauty, and often-times that one is not the most beautiful, to adore and worship even better than their own life. Connubial or Amative love is not so seclusive; the well formed and beautiful are the object of its regard, but conjugal love seeks only one, without regard to form or beauty. Hence we often witness a man and woman unite in matrimony who do not seem at all equally matched. We cannot see why that man should have chosen such a woman, or why that woman should have chosen such a man. The matches are a mystery; no one can reveal the hidden recesses of the human heart, but the Creator has wisely implanted in both sexes an instinct or feeling of union for life. Of all the beautiful creatures God had made there was not found a help-mate for man. There were companions enough, but no mate. So God created woman and brought her unto Adam to be a help-mate for him. And in whatever light we may regard this strange story, we must admit that

there is a tendency in both sexes to select a partner for life. The young heart pants to find its mate and, when found, clings to it even after death. As an oratorical emotion, conjugal love has great power. It may be necessary for the speaker to allude to the constancy and self-sacrificing love of those joined in holy matrimony; to draw illustrations from that condition of life, or depict the beauty of conjugal love; to portray the agony of unrequited affection, or the suffering of lone widowhood.

Language.—The language of conjugal love is the same as that of the other love emotions, except that it is more exclusive, being addressed to one in preference to all. The signs, gestures and tones of voice will therefore be more intense. The ardent lover will be wholly wrapped up in the object of his love. He will be oblivious to all passing events, and the adored one will be in all his thoughts. As in love there is no reason, every argument used to dissuade the lover from his all engrossing passion will fall upon his ear like discordant music, which irritates, but does not soothe the troubled breast. If he is in the presence of the loved one he is jealous of intrusion, he would rather be alone with her. Conjugal love is more passionate than friendship or filial love; hence friends and parents will be sacrificed if they stand in its way. All the gestures of this emotion are passionate; the grasp of the hand, the clinging embrace, the fond, adoring looks, the rushing together of lips, the placing of cheek to cheek, the petting and caressing, are all warm, intense and even violent. The voice is soft and adoring, pleading and persuasive; and as every favorable emotion in the heart of the lover is aroused to aid the suit of love, the tone varies in inflection and emphasis, now tender and pathetic, at times threatening,

sometimes full of joy, hilarity; then again sad and plaintive, and especially if love's overtures are repulsed. Its notes range through every grade of the scale from the low whisper to the high, shrill cry of joy. The intense whisper is very prevalent especially when lovers are uttering the secrets of their heart or when they dread discovery, or have met clandestinely. When true love runs smoothly then all the gestures of body and modulations of voice are buoyant, joyful and hilarious, the laugh is merry, the step quick, active, and confident, the countenance open, the eyes sparkle, and the whole soul seems to be bursting its fleshy covering in the wild struggle to express its ardent aspirations. When the loved one is absent the lover is restless, gloomy and perplexed, and knows not what to do or which way to turn, but still amid all his wanderings, he ever keeps in the vicinity of the places made sacred by the presence of the loved one. Reason may tell him that there is no earthly use in lingering around those places, but in love there is no reason. The heart ever turns to its idol in defiance of the intellect. In disappointed love, or unrequited affection, or when the lover is dead, the language has all the characteristics of sorrow. The head droops, the motions of the body are languid, the actions are purposeless, and all the attitudes betray a want of spirit, of ambition, and concentration. The voice is weak, plaintive, and whining, the breath is drawn in deep sighs, and given out with prolonged sobs. In the case of unrequited love, there may be displayed, especially in the presence of the contemner, hatred and loathing scorn, by the rejected lover. This springs from a revulsion of feeling. The passions of hatred, envy, and joy also are closely allied to love; and not unfrequently he

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who loves the most tenderly will sheath the dagger of vengeance and jealousy in the heart that with responsive thrills caused his to quiver in agony of joy. Witness Othello mad with jealousy, kissing and frantically embracing Desdemona, and yet stopping short with the cruel pillow, the breath which but a few moments ago was redolent with praise and love of himself. When the loved one is dead there is a disposition to give up all pleasure and even the desire to live. The face becomes pale, the body weak, the limbs totter, and the nerves are irritable and sensitive to every sound; and at last the unfortunate victim sinks into the grave unable to survive his great sorrow.

EXAMPLES OF CONJUGAL LOVE.

SCENE V. *Capulet's orchard.*

Enter ROMEO *and* JULIET *above at the window.*

Jul. Wilt thou be gone? it is not yet near day:
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear;
Nightly she sings on yon pomegranate-tree:
Believe me, love, it was the nightingale.

Rom. It was the lark, the herald of the morn,
No nightingale: look, love, what envious streaks
Do lace the severing clouds in yonder east:
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

Jul. Yon light is not day-light, I know it, I:
It is some meteor that the sun exhales,
To be to thee this night a torch-bearer,
And light thee on thy way to Mantua:
Therefore stay yet; thou needest not be gone.

Rom. Let me be ta'en, let me be put to death;
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye.

'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads:
I have more care to stay than will to go:
Come, death, and welcome! Juliet wills it so.
How is't, my soul? let's talk; it is not day.

Jul. It is, it is; hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasant sharps.
Some say the lark makes sweet division;
This doth not so, for she divideth us:
Some say the lark and loathed toad change eyes;
O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt's-up to the day.
O, now be gone; more light and light it grows.

Rom. More light and light; more dark and dark our woes!

Enter Nurse, *to the chamber.*

Nurse. Madam!

Jul. Nurse?

Nurse. Your lady mother is coming to your chamber.
The day is broke; be wary, look about. [*Exit.*

Jul. Then, window, let day in, and let life out.

Rom. Farewell, farewell! one kiss, and I'll descend.
[*He goes down.*

Jul. Art thou gone so? love, lord, ay, husband, friend!
I must hear from thee every day in the hour,
For in a minute there are many days:
O, by this count I shall be much in years
Ere I again behold my Romeo!

Rom. Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.

Jul. O, think'st thou we shall ever meet again?

Rom. I doubt it not; and all these woes shall serve
For sweet discourses in our time to come.

Jul. O God, I have an ill-divining soul!
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb:
Either my eyesight fails, or thou look'st pale

Rom. And trust me, love, in my eyes so do you:
Dry sorrow drinks our blood. Adieu, adieu! [*Exit.*]
Jul. O, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.

EXAMPLES OF LOVE EMOTIONS.

CONJUGAL LOVE.

Desdemona's Love for Othello.

Des. That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world: my heart's subdued
Even to the very quality of my lord:
I saw Othello's visage in his mind,
And to his honors and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rights for which I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.

Othello's Jealous Resolve.

If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off and let her down the wind,
To prey at fortune. Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years—yet that's not much—
She's gone. I am abused; and my relief
Must be to loathe her. O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapor of a dungeon,
Than keep a corner in the thing I love

For others; uses. Yet, 'tis the plague of great ones;
'Tis destiny, unshunnable, like death:
Even then this forked plague is fated to us
When we do quicken.

LOVE AND JEALOUSY.

Iago Raises Othello's Jealousy.

Oth. Excellent wretch! Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again.
Iago. My noble lord,—
Oth. What dost thou say, Iago?
Iago. Did Michael Cassio, when you woo'd my lady,
Know of your love?
Oth. He did, from first to last: why dost thou ask?
Iago. But for a satisfaction of my thought.
No further harm.
Oth. Why of thy thought, Iago?
Iago. I did not think he had been acquainted with her.
Oth, O, yes; and went between us very oft.
Iago. Indeed!
Oth. Indeed! ay, indeed: discern'st thou aught in that?
Is he not honest?
Iago. Honest, my lord!
Oth. Honest! ay, honest
Iago. My lord, for aught I know.
Oth. What dost thou think?
Iago. Think, my lord!
Oth. Think, my lord!
By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something.
I heard thee say even now, thou likedst not that,
When Cassio left my wife: what didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst "Indeed!"
And didst contract and purse thy brow together,
As if thou hast shut up in thy brain
Some horrible conceit: if thou dost love me,
Show me thy thought.

Iago. O beware my lord of jealousy:
It is the green-eyed monster which doth mock
The meat it feeds on; that cuckold lives in bliss
Who, certain of his fate, loves not his wronger;
But, O, what damned minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!
Oth. O misery!
Iago. Poor and content is rich and rich enough,
But riches fineless is as poor as winter
To him that ever fears he shall be poor.
Good heaven, the souls of all my tribe defend
From jealousy!
Oth. Why, why is this?
Think'st thou I'll make a life of jealousy;
To follow still the changes of the moon
With fresh suspicions? No; to be once in doubt
Is once to be resolved: exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate and blown surmises,
Matching thy inference.

Maternal love.—This is also a powerful emotion. It is a social sentiment, since it is the basis of the family relation. The love objects are children who by their very nature are capable of exciting this affection in mothers. The extreme helplessness of infants and children excite the tender emotion which is an element in this sentiment. But maternal love also manifests itself in love for grown-up sons and daughters.

The language of maternal love is soft and endearing. The voice is soothing and petting. Caressing and kissing the child are the chief signs of maternal love.

LADY RANDOLPH WEEPS FOR HER LOST CHILD.

Wretch that I am! Alas! why am I so?
At every happy parent I repine!
How blest the mother of young gallant Norval!

She for a living husband bore her pains,
And heard him bless her when a man was born:
She nurs'd her smiling infant on her breast;
Tended the child, and rear'd the pleasing boy:
She, with affection's triumph, saw the youth

In grace and comeliness surpass his peers:
Whilst I to a dead husband bore a son,
And to the roaring waters gave my child.

Paternal love.—This emotion is a social sentiment of the same order as the maternal. It belongs to the family circle. It has the same elements as the

maternal, with less of the personal contact. The ideal feeling is no less strong.

King Lear is a good example of paternal love.

CAPULET'S GRIEF ON ACCOUNT OF HIS DAUGHTER'S DEATH.

Cap. Ha! let me see her: but, alas! she's cold;
Her blood is settled, and her joints are stiff;
Life and these lips have long been separated:
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.

Filial love.—Also belongs to the family group. The love of children for their parents is oftentimes very intense. The language is the same as the other family affections, except that humility and veneration color the expression.

CORDELIA, [*watching over her father, after his exposure to the tempest.*]

O my dear father!—Restoration, hang
Thy medicine on my lips; and let this kiss
Repair those violent harms, that my two sisters
Have in thy reverence made!
Had you not been their father, these white flakes
Had challenged pity of them. Was this a face
To be exposed against the warring winds?
To stand against the deep, dread-bolted thunder?
In the most terrible and nimble stroke
Of quick, cross lightning?—to watch, (poor perdu),
With this thin helm! Mine enemy's dog
Though he had bit me, should have stood that night
Against my fire; And wast thou fain, poor father,
To hovel thee with swine, and rogues forlorn,
In short and musty straw? Alack, alack!
'Tis wonder that thy life and wits, at once,
Had not concluded all!

Friendship.—This is also a social emotion, but it chooses its love objects from a wider circle. It is the society-loving propensity. It delights to love and be

loved. There are some persons who are so much attached to friends that they feel unhappy when deprived of their company. It is the gregarious instinct. The cause of attachment may be the admiration and esteem felt for the characters of others, or it may be that our friends have qualities of disposition which attract us. Friendship may also have its basis in relations of mutual benefits, but true friendship displays itself in unselfish love of companions from whom no reward is expected. There are various grades of friendship, from the most disinterested affection to the most selfish.

Language.—The expression on the countenance is open, the muscles of the face expand, the lips wrinkle. There is a disposition for persons to cling to each other in fond embraces. Children in whom this emotion is active will put their heads together and throw their arms round each other. The natures of persons differ, some are impulsive and some reserved. The impulsive natures feel an involuntary disposition to embrace the friend. The grasp and shake of the hand is firm and full of ardor. Men embrace each other, but do not kiss. Women embrace and kiss. Relationship and close friendship prompts men to regard the other sex as sisters and they may show their friendship by embracing and kissing. Friendship without these signs seems cold and formal, and we judge of our companion's love mainly by the vigor of his external gestures.

When friends unexpectedly meet each other the gestures are likely to be very demonstrative. The expression is rapidly changeful. Joy, eagerness, and doubt display themselves upon such an occasion. Suppose a friend who has been long absent or thought to be dead suddenly meets another friend. The atti-

tudes will be complex, the body thrown back, the face expresses doubt, the hands are eagerly extended; and these gestures may follow each other in rapid succession. In the representation of this and other emotions a good effect is produced by the exercise of a little voluntary control of the bodily attitudes. Assume an attitude of suspense or doubt; meanwhile the actor's or orator's feelings are seemingly in a state of internal excitement, and the audience by a law of sympathy catches the same feeling. Then the actor, as if by nature's impulse, throws himself on the bosom of his friend. The voice varies in the intensity of its inflections and emphasis, according to the strength of the emotion. The key is generally high; quality, sonorous, smooth; utterance animated and exuberant.

EXAMPLE OF FRIENDSHIP.

ANTONY [BEFORE THE CONSPIRATORS.]

That I did love thee, Cæsar, oh! 't is true:
If then thy spirit look upon us now,
Shall it not grieve thee, dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better, than to close
In terms of friendship with thine enemies.
Pardon me, Julius!—Here wast thou bayed, brave hart,
Here didst thou fall; and here thy hunters stand,
Signed in thy spoil, and crimsoned in thy lethe.
O world! thou wast the forest to this hart;
And this, indeed, O world, the heart of thee!
How like a deer, stricken by many princes,
Dost thou here lie!

SOCIABILITY.

Sociability springs from the primitive instincts of Adhesiveness or Friendship, and Benevolence. It is expanded friendship and restricted benevolence. Our love of friends instead of being restricted to a few individuals of like taste and disposition seeks a great number; and Benevolence overlooks their faults and inspires a tender regard for those whom friendship has selected, but does not become liberal enough to include all, but only those which society would regard as fitted for social clubs. Sociability is therefore a very important feeling in oratory. Men can be touched in their social instincts. And they will perform many an act of kindness on account of social spirit which they would hardly do through any other influence. The expression of the countenance is frank, open, and the eye beams tenderly upon the object, the broad muscles which circle round the mouth, draw the corners of the mouth backward, causing slightly curved wrinkles or furrows in the cheeks outwardly from the corners of the mouth. The language of the emotion of Sociability is general and specific. It consists of the language of friendship and benevolence. A social man is kind and considerate, and all his actions are performed with the object of increasing the happiness of his friends. Little deeds of kindness, polished manners, polite phrases, looks and words of sympathy, all indicate the emotion of sociability. A genuine host will never be so rude as to wound the honor of any of his guests, or to make them feel uncomfortable. He will receive all with a hearty welcome, whatever their station may be, and in giving introductions he will neglect none. With kind words for all he will readily adapt himself to the nature of each one, and listen to their

remarks with sympathetic attention. Of course in the delineation of character by an actor or orator, the individual traits of the host will have to be made prominent as well as his social spirit. Thus, for instance, some men are impulsive, everything they do, is done with warmth and energy, they shake hands with hearty good will, and the "glad to see you" has a truthful ring. "Good bye" and "call again" are spoken with pathos and meaning. There is the expression of real sorrow at parting and a true desire that you should come again. Such may be a little boisterous or gruff at times but genuine benevolence and friendship is the rudder of their words and actions. Then again others are intellectual and cold; their actions are not so warm, there is more polish to their social traits than reality. And so on, every variety of character, though to a certain extent kept down, should yet reveal itself while under the influence of the emotion of sociability. Vocal expression is full, round, clear, joyous and somewhat mirthful.

EXAMPLE OF SOCIABILITY.

CAPULET'S WELCOME TO HIS GUESTS.

Cap. Welcome, gentlemen! ladies that have their toes
Unplagued with corns will have a bout with you.
Ah ha, my mistresses! which of you all
Will now deny to dance? she that makes dainty,
She, I'll swear, hath corns; am I come near ye now?
Welcome, gentlemen! I have seen the day
That I have worn a visor and could tell
A whispering tale in a fair lady's ear,

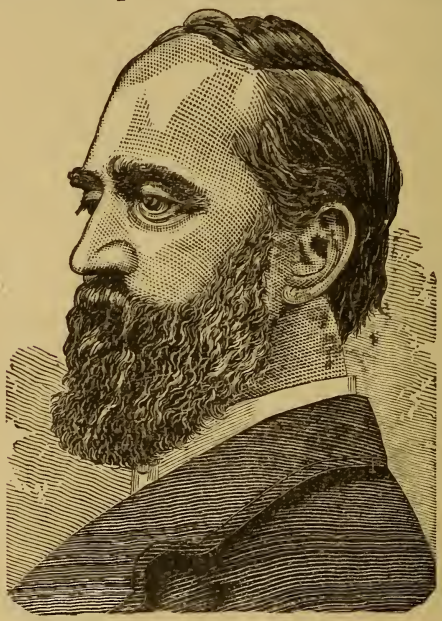
* * * * * *

Cap. Nay, gentlemen, prepare not to be gone;
We have a trifling foolish banquet towards.
Is it e'en so? why, then, I thank you all:

I thank you, honest gentlemen; good night.
More torches here! Come on then, let's to bed.
Ah, sirrah, by my fay, it waxes late:
I'll to my rest.

BENEVOLENCE.

Benevolence is a love emotion wider in its choice of objects than any of the love sentiments. It is the humanity-loving propensity. All men come within



A Benevolent Man.

its tender regard. The helpless, the unfortunate, the poor and outcast are its chief objects of affection. It is an utterly unselfish emotion and if it had full sway would make all men akin. It is the foundation of all philanthropic schemes. It builds hospitals for

the weak and helpless, asylums for the insane, reform prisons for the welfare of the outcasts of society. It tenderly watches by the bed of sickness and cares even for that which is repulsive. It is the highest sentiment in the human heart and will in the end transform the world. In its various stages of manifestation it is highly essential to oratory, giving rise to all the sentiments that are called pathetic—pity, kindness, tenderness, humanity, sympathy, pathos, and kindred emotions.

The language of this emotion is not marked, but there is a general openness of expression, the features are relaxed, benignant and pleasing. The voice is soft and soothing, frank and cheerful, and sympathetic.

EXAMPLE OF BENEVOLENCE.

EVE APPEALS TO ADAM'S BENEVOLENCE.

"Forsake me not thus, Adam: witness heaven
What love sincere, and reverence in my heart
I bear thee, and unweeting have offended,
Unhappily deceived: thy suppliant,
I beg, and clasp thy knees: bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My only strength and stay: forlorn of thee
Whither shall I betake me, where subsist?"

—*Milton.*

SYMPATHY.

Sympathy belongs to the benevolent class of emotions. It is difficult to analyse it. Sympathy has elements of tenderness, love, pity, and seems also to derive aid from all the other faculties. Sympathy together with all the benevolent emotions has the peculiar power to excite tears. The vivid recollection of former scenes of

pleasure and the long past happy days readily bring tears to the eyes. We seem to sympathize with ourselves by assuming our former state of happiness and comparing it with our present condition. We readily sympathize with the sorrows and trials of imaginary heroes; and even in the cause of successful love after many trials and defeats we pour out our feeling in tears. Sympathy is therefore a tearful emotion. Children often burst out crying when pitied and who has not felt his own eyes suffused with tears at the expression of sympathy on the part of loving friends. Sympathy is a disinterested emotion, it has not a tinge of selfishness. Its chief function is to take part in the sorrows of others.

Sympathy.

Language—It expresses itself in acts of kindness; self is freely surrendered to aid the object of sympathy. The countenance is mild, open, and to some extent assumes the expression of the emotion which is active in the person who is the object of sympathy. As he weeps, the sympathizer also weeps. The gesture and tone of voice also correspond to the emotions that excite sympathy. They express sorrow or anger as the case may be. The general style of elocution is subdued, soft, persuasive and plaintive. There is a prevalence of the rising inflection.

EXAMPLE OF SYMPATHY.

Hamlet's Sympathy for Yorick.

Ham. Let me see. [*Takes the skull.*] Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent

fancy: he hath borne me on his back a thousand times; and now, how abhorred in my imagination it is! my gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favor she must come; make her laugh at that.

AFFECTIONATE SYMPATHY.

ADAM, [TO ORLANDO.]

"What! my young master?—O, my gentle master!
O my sweet master! O you memory
Of old Sir Rowland!—why, what makes you here?
Why are you virtuous? Why do people love you?
And where are you gentle, strong, and valiant?
Your praise is come too swiftly home before you.
Oh! what a world is this, when what is comely
Envenoms him that bears it!"

PITY OR COMPASSION.

Are emotions springing from Benevolence and sympathy. What has been said under these emotions applies also to this. The most essential difference, however, is that pity is sympathy in a restricted sense. Sympathy is a feeling which shares another's joys as well as sorrows, but pity means sympathy with distress. The effective aid to a sufferer springs from sympathy proper, and may be accompanied or not by tender manifestation. Many persons, little given to tears, are highly sympathetic in doing service, others bestow pity in the form of tender effusion with perhaps little else.

Language.—Pity shows itself in the countenance and bodily actions. The complex gestures of pain and love appear on the face, and at times a slight raising and

falling of the hand and eyes, the mouth is open, the eyebrows inclined downwards and features contracted. If the person in misery is present the gestures of the compassionate one will be directed toward him, and by pitying caresses offer consolation.

In its passional state, pity brings tears to the eyes The voice is soft, semitones and the rising inflection prevail.

EXPRESSION OF PITY.

1.—[The Grave of a Family.]—*Gray.*

"I wandered on, scarce knowing where I went.
Till I was seated on an infant's grave.
Alas! I knew the little tenant well:
She was one of a lovely family,
That oft had clung around me like a wreath
Of flowers, the fairest of the maiden spring:—
It was a new-made grave, and the green sod
Lay loosely on it; yet affection there
Had reared the stone, her monument of fame.
I read the name I loved to hear her lisp:—
'Twas not alone; but every name was there,
That lately echoed through that happy dome.
"I had been three weeks absent:—in that time
The merciless destroyer was at work,
And spared not one of all the infant group.
The last of all I read the grandsire's name,
On whose white locks I oft had seen her cheek,
Like a bright sunbeam on a fleecy cloud,
Rekindling in his eye the fading lustre,
Breathing into his heart the glow of youth—
He died, at eighty, of a broken heart,
Bereft of all for whom he wished to live."

COMPASSION FOR THE SUFFERER FROM A SHIPWRECK.

Miranda [*to her father.*] "Oh! I have suffered
With those that I saw suffer! a brave vessel,
Who had, no doubt, some noble creatures in her,

Dashed all to pieces. Oh! the cry did knock
Against my very heart! Poor souls! they perished.
Had I been any god of power, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallowed, and
The freighting souls within her!"

GRATITUDE.

The receipt of favors inspires gratitude. The foundation is sympathy, the ruling principle the sense of justice. Favors conferred upon us by another, stir in our bosoms a tender feeling of response, which soon fans into the flame of sympathy. If we are not able to return the favor conferred, with a like favor or equivalent value, we endeavor to make the pleasure and aims of the bestower our interest. This emotion has an important duty to perform in society. In the brotherhoods, and copartnerships of men the egotistic passions would have full sway but for the sentiment of gratitude. Gratitude is unselfish and prompts men to relinquish positions of elevation, in order to advance those who have favored them. In its more passionate expression it is called generosity. The generous man always delights us; we feel an all absorbing interest in a tragedy or story whose heroes and heroines are by nature generous. Gratitude and generosity are strong elements in oratory. To stir the gratitude of men and women in behalf of a noble cause, should be the aim of genuine oratory. When a speaker has awakened generosity in the hearts of the people before him, he has well nigh accomplished his purpose. A generous audience will the more readily aid the cause for which he speaks.

In order to excite gratitude in his audience the orator should display it in himself.

Language.—The countenance is expressive of complacency ; the attitudes are those of submission and love. The right hand open with the fingers spread and pressed upon the breast expresses a sincere and hearty sense of obligation. All the actions express eagerness to sacrifice self considerations, in order to serve the benefactor. The voice is persuasive, subdued inflections and emphasis. The tremor of reverence softens the energetic tone of joy. The rate of utterance is moderate, quality smooth and clear.

FORGIVENESS AND MERCY.

Forgiveness or Mercy arises when the activity of Benevolence is superior to all other considerations even those of justice. The culprit is really deserving of censure or punishment, but love declares he ought to be forgiven. Forgiviness is a noble emotion and is a powerful element in persuasion. The orator who manifests a forgiving spirit will add to the success of his appeals, since such a spirit will awaken similar feelings in his hearers. And much that is objectional ble in his manner, plea or cause will be overlooked by the feeling of mercy thus awakened.

Language.—The language of Benevolence and pity is strongly marked. The countenance is open, kind, and compassionate. The gestures are expressive of willingness to forget the past misconduct, and accept all overtures that the offending one has to make. The head and body may incline forward toward the person, accompanied by a motion of the right hand, open with the palm upwards, and other gestures indicative of ready acceptance. The voice is clear, compassionate and gentle. Moderate time and falling inflections,

LOVE OF COUNTRY.

This feeling is very powerful in the human constitution. It is the feeling which supports nationality. Love of country has made history, for the history of a nation is but a narrative of its struggles for liberty and national greatness. The emotion of patriotism when passionate far transcends all other emotions in the sublimity of its achievements. For love of country made the Roman magistrate sacrifice his own son on the altar of imperial law. It made Sir William Wallace an outcast and a wanderer, with a price set upon his head, the brand of infamy upon his brow. It made Robert Bruce an exiled king and maintained him for many long years in an unequal war with England until his country was redeemed on the field of Bannockburn. The same passion of patriotism called the people of Scotland from hill and vale and laid them prostrate on their knees in the face of overwhelming armies to take an oath to liberate their country or perish in the attempt. It made Switzerland and William Tell famous throughout Europe, and gave birth to a great nation in the new world. It wrested the Magna Charta from King John and hurled the Spanish Armada to the bottom of the sea. In a vision of the night when deep sleep falleth upon men, it entered the breast of the Maid of Orleans, sheathed her in mail, put in her hand a sword, and made her a terror to England and a redeeming angel to France. It made strong the arm of Kosciusco and sharpened the scythes of the poor peasantry of Poland. It has caused men to sacrifice wives and children and even their own lives, and nations to become bankrupt. Poetry, history, and romance have drawn their very life from the emotions of patriotism.

Patriotism, although a feeling often manifested, is yet difficult of analysis. It is hard to tell whether it depends upon a primitive instinct, or is the product of a number of faculties. It is supposed to have as its root basis the genetic faculty of Inhabitiveness, and there does in truth appear, when we analyze it closely, an element of love of a particular place or locality. It is that particular portion of the globe which we call our country, that we love and will fight for, and not any other portion; yet we must admit that this single element is not sufficient to account for all that appears in the emotion of patriotism. The love of liberty, which always accompanies the love of country, is clearly not a characteristic of Inhabitiveness, but it is rather an emotion of Self-Esteem, or the love of independence. It is reasonable to suppose, then, that patriotism has these two primitive instincts as its basis—the love of independence, and the love to dwell in particular localities made dear to us by association. Add to these the historical associations of ages, the stirring memories of the warlike deeds of ancestry which appeal to Veneration and Combativeness, and you have the most powerful factors in the emotion of patriotism. It is not strictly our duty to make a philosophical analysis, or to enter into discussion of the elements in each emotion in a work on Elocution; for, however valuable such a discussion would be as matter of information, it is not necessary to a practical knowledge of Oratory, we have, therefore, avoided such discussion as much as possible. It is, however, important to give such an analysis and description of each emotion, as will lead the orator to distinguish their essential gestures, so that he may enter truly into the the spirit of each in reading or speaking.

Language.—The expression of love predominates in the language of patriotism. Love of country is ever present. However great any other nation may be the patriot esteems it nothing compared with his own. In speaking of his country the patriot uses the language of enthusiastic devotion, reverence, and loyalty.

DEVOTION, REVERENCE AND LOYALTY.

[From Cicero's Accusation of Verres.]

"O Liberty!—O sound once delightful to every Roman ear!—O sacred privilege of Roman citizenship!—Once sacred, now trampled upon. But what then? Is it come to this? Shall an inferior magistrate, a governor who holds his whole power of the Roman people, in a Roman province, within sight of Italy, bind, scourge, torture with fire and red hot plates of iron, and at last put to the infamous death of the cross, a Roman citizen? Shall neither the cries of innocence expiring in agony, nor the tears of pitying spectators, nor the majesty of the Roman commonwealth, nor the fear of the justice of his country, restrain the licentious and wanton cruelty of a monster, who, in confidence of his riches, strikes at the root of liberty, and sets mankind at defiance?"

Rienzi, [to the People.]—*Miss Mitford.*

"Rouse ye, Romans!—Rouse, ye slaves!
Have ye brave sons? Look in the next fierce brawl
To see them die. Have ye fair daughters? Look
To see them live, torn from your arms, distained,
Dishonored; and, if ye dare call for justice,
Be answered by the lash. Yet this is Rome,
That sat on her seven hills, and from her throne
Of beauty ruled the world! Yet we are Romans.
Why in that elder day, to be a Roman
Was greater than a king!—And once again,—
Hear me, ye walls that echoed to the tread
Of either Brutus!—Once again, I swear,
The eternal city shall be free! her sons
Shall walk with princes!"

LOVE OF HOME.

This is simply love of country in a restricted sense. It is a fondness for a certain locality which has become dear to us on account of its tender associations. We move from an old homestead and make our abode in a new one with feelings of regret. A peculiar melancholy feeling creeps over us when we relinquish our native village or town, and even when we leave school or college. And in after life we feel a thrill of pleasure in calling up the scenes of our native town, or the familiar walks round our house. And we revisit such places with an outburst of joy. This emotion as well as the emotion of love of country is awakened by the associations of the place. And the more sensitive we are to such associations and the more numerous they are, the greater will be our patriotism and love of home.

It is hardly necessary to show how successfully an orator can employ the emotions of love of country, liberty and home in addressing men; for orators have drawn inspiration from these emotions in all ages. The orations of Demosthenese and Cicero are full of burning appeals to Grecian and Roman patriotism. Modern parliamentary speech-making consists mainly of arguments addressed to the patriotism of the people, and from the hustings and stump-platform, harangues are delivered daily, full of the platitudes of patriotism, love of party and liberty. The orator should be judicious in his appeals to these emotions, for it is sacriligious to tamper with feelings so noble, or to employ them to carry out sordid and selfish schemes. It is a shame that political tricksters should so degrade the noblest feelings in the human

heart, feelings which are the the foundation of national life and of individual progress.

Language.—Like all compound feelings the language of patriotism, love of liberty and love of home is difficult of analysis. Those emotions are revealed by the general conduct of the individual under their influence. There is a tendency to magnify one's country, to use the words own and my, to speak tenderly and joyfully of every event in her history, and to boast of her achievements. The language of love plays a prominent part, and we hail with delight everything that redounds to the honor of our country. We spurn with jealousy all assertions that other nations are as great as our own nation. As other emotions may arise to aid love of country, there will be a variety of gestures and tones of voice used. In thinking of our country's past history, her venerable wars, and great warriors, the language of veneration and adoration will be visible. When we recall her struggles for liberty, the language of independence and resistance will lead the way, and we may lift up our hands and spread them in delight. The voice is full and sonorous, ranges from high to low pitch in quick succession; the quality is clear and ringing, and the inflections full and varied.

CONSPIRACY AND LIBERTY.

WILLIAM TELL [*to the mountains, on regaining his liberty.*]

"Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free.
"Ye guards of liberty,
I'm with you once again! I call to you
With all my voice!—I hold my hands to you
To show they still are free!"

BRUTUS *and the Conspirators dipping their handkerchiefs in Cæsar's blood.*

Bru. Grant that, and then is death a benefit:
So are we Cæsar's friends, that have abridged
His time of fearing death. Stoop, Roman, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let's all cry "Peace, freedom and liberty!"
Cas. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!
Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!
Cas. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.
Dec. What, shall we forth?
Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

LOVE OF LIFE.

There is in man an instinct which prompts him to desire a continued existence. We call the emotion which springs from this instinct the love of life. This emotion is not displayed by all with equal strength. There are some natures which have but little love of life, and would willingly relinquish it at any moment; but there are others, and they are the most numerous, who cling to life with an almost superhuman grasp. They dread death, and can never make up their minds to leave this world, though full of trouble. When sick they struggle against disease and never give up hope, even when death is near. This primitive feel-

ing, when supported by all that makes life pleasant, wealth, fame and honor reaches the passionate state. Then there is a clinging to life which is almost unreasonable. All that money, friendship and skill can do to preserve life is employed. The most skillful physician, the most patient nurse, and the best food and medicine are procured. The sick man looks out upon the active, bustling world and longs to be well, longs eagerly to mingle in the busy scenes of life. He cannot bear to die. How dreadful the thought of death! Must I leave the world, with all its beauties and pleasures? Must I leave my wife, and family, and friends, my business, my plans and schemes incomplete? Must I leave the sweet banquets of pomp and power? Must I leave all my wealth, all the products of my skill and labor? Must I lose this marvelous power of existence, and be remanded back to the grave and become but dust and ashes, but food for the vilest insects? Oh, no, that cannot be; I must not and will not die. Stretch every nerve, try every means, medicine, pain, torment, determination, squander my wealth, reduce me to beggary, but spare my life. I cannot part with this intellectual being, this glorious triumph of power. While I live all nature is subject to me. The wind and the waves, sea and air, fire and water are but instruments in my hands to carry out my deep-laid plans; and shall I perish, conqueror, ruler, despot over nature, and her last most marvellous production? Shall I be forced to yield to death? Oh, no; I will bear anything but death. Let me live, even if I am reduced to poverty, or compelled to drag a clanking chain and draw my breath from the foulsome damps of a prison cell.

The poet Gray has beautifully expressed this senti-

ment or emotion in his "Elegy Written in a Country Church Yard."

"For who to dumb forgetfulness a prey,
This calm, this pleasing being ere resigned
Left the warm precincts of a cheerful day,
Nor cast one longing, lingering look behind.

"On some fond breast the parting soul relies,
Some pious drops the closing eye requires,
E'en from the tomb the voice of nature cries,
E'en in our ashes live the wonted fires."

Let the orator strive to enlist this emotion in the cause of right. Love of life naturally finds its chief consolation in the hope of a future life. When earthly objects and earthly scenes fade before the eyes of the death-stricken, the love of life can only find satisfaction in the promise of eternal existence beyond the grave. The orator should paint in glowing colors the bliss of that existence as an incentive to virtue. The nature of our life in this world may affect our existence hereafter.

The sentiments and emotions which thrill our hearts here may be the seeds which will arise out of our bodies, where they have been planted while we abode on earth, full-blown and bearing fruit tenfold more glorious in heaven. This hope of immortality, given as it were to satisfy the love of life implanted in man by his Creator, may have power to dispel the terrors of death which often hinders men from espousing great and noble enterprises. It was thus that Mohammed inspired his followers. The Musselmen clung to life, they feared death, but Mohammed promised them eternal existence in heaven if they died fighting for God; and the courage of the Mohammedans, while under the influence of this emotion, has never been surpassed. It is perfectly legiti-

mate for the orator to make use of every faculty in the human constitution. If he is called upon to quell an insurrection, rebellion, or mutiny, he can perhaps stem its fury by appealing to the emotion of love of life. He can point out how dearly every man loves his own life, and what a dreadful crime it is to deprive a fellow man of his right to life. How even in barbarous times life was regarded as so precious that a law was made, "Thou shalt not kill," and a warning thundered from Mount Zion, "Whoso sheddeth man's blood, by man shall his blood be shed." If the orator can clothe such thoughts in the glowing language of the imagination, they will not fail to enlist the emotion of love of life in aid of his cause. And even in peaceful times, the orator can make good use of this emotion in appealing to men. He can show the joy of existence, the pride of a robust constitution, the steady resistance to disease, and the wonderful pleasures and scenes of life worthy of our regard and abiding love.

Language.—The expression of the emotion of love of life can be shown only in a general way. Its special gestures are few, consisting mainly of those which are made to avoid injury or death. It manifests itself in ordinary circumstances by upright attitudes of the body. The head is held erect, the voice is full, clear and manly. It has a depth of resonance indicative of a mind intently alive to the enjoyments of life. When death approaches one in whom the love of life is passionate, there is a terrible struggle; the body is braced up tight, the hands come together and clasp as if the victim strove to strangle the cause of his suffering; or they are thrown from the body with violence as if they sought to ward off the enemy. If death gains the victory there will be many struggles

before the last breath is drawn. The sufferer may even gather his remaining vitality, raise himself erect, and with choking utterance declare his belief that he will not die. It is amazing how some will struggle to maintain life, the extraordinary strength of nerve and muscle manifested by many in struggling against disease inclines me to believe that the love of life enlists the aid of all the other faculties to throw off its enemies. If such be the case it is difficult to select the appropriate gestures which indicate the love of life. The emotions arising from Combativeness, Destructiveness, Cautiousness and Firmness may all manifest themselves at various times in the struggle between death and life. The tones of the voice are full, vigorous, animated, and expressive of every shade of emotion.

CHAPTER IV.

GROUP OF SELF-REGARDING EMOTIONS.

This group of emotions follows next in order of classification because they have an element of love in their nature, love of self. They spring from the emotional state of the propensities of Self-esteem and Love of Approbation.

They have four sub-divisions :

1. Self-estimative or the exaltation of self on account of one's own powers. Self-esteem or self-gratulation, Dignity, Selfishness, Ingratitude, Pride, Haughtiness, Independence, Authority.

2. Self-regarding, mingled with contemptuous estimation of others. Contempt, Sneering, Defiance, Disgust, Repugnance or Aversion, Scorn, Disdain.

3. Self-exaltative, arising from the favorable opinions of others. Love of Praise, Vanity, Flattery, Adulation, Fawning, Ambition or desire of power.

4. Self-depreciatory class : Resignation, Shyness, Shame, Modesty, Humility, Confusion, Disapprobation, Censure, Reproach, Vituperation, Impotence, Submission.

GENERAL CHARACTERISTICS OF THE EMOTIONS OF SELF.

1. Mental : The self-regarding emotions are mentally elevating. The high estimation in which self is held produces a feeling of pleasure. The self-depreciatory class are not pleasurable.

1. Physiological: The vital functions are accelerated. Elevation of mind increases the activity of all vital organs. In the the self-regarding mingled with contempt of others the mental functions are even more accelerated. In the self-depreciatory emotions, however, vital action is diminished.

3. Expressional: Self is the center for all the gestures. All the attitudes of the body are made from self and return to self

EMOTIONS OF SELF.

The emotions of self have an element of love in their composition. It is love of self, which may be in the form of admiration, pity or esteem. The normal activity of these emotions leads to a due valuation of one's own abilities and qualities, denoted by the terms self-respect, self-reliance, independence, dignity, magnanimity, and love of ruling. When these senments have undue control of the characters of men, they lead to pride, inperativeness, haughtiness, and inordinate love of power. The emotions of self have their function in expressive oratory. It is absolutely necessary that the orator should in his actions and bearing manifest dignity and due self-respect. Men respect those who value themselves, and if an orator shows by his manner that he deems himself or what he utters of no weight, most assuredly will his audience so value him. Besides the self regarding emotions are possessed by all men and it is therefore important that the orator should know how to kindle these emotions, and make use of them to advance the measures which he advocates. In general it will be found that the more one can enlist the self-respect of men and women in a noble cause, the more strongly will they support that cause. It is always better to address

men as dignified moral beings, having respect for themselves and their actions, rather than as miserable sinners lost to all sense of dignity and respect.

SELF GRATULATION OR SELF ESTEEM.

Self esteem arises from the contemplation of those qualities of character possessed by us which in others are regarded as worthy of praise. In its simple state of activity it leads to a gentle elevation of self.

Language.—The expression of the features are not marked, self-possession being the chief characteristic. The look and attitude is dignified, and the whole bearing noble and commanding. The head is thrown a little backward from the perpendicular. The stride and step are steady and free from embarrassment. All things are performed with a consciousness of skill and ability to accomplish them. The man who esteems himself may be deferential to others, but never cringing or vacillating, not even in the presence of his superiors in dignity wealth and power. The tones of the voice are positive, the falling inflection prevails.

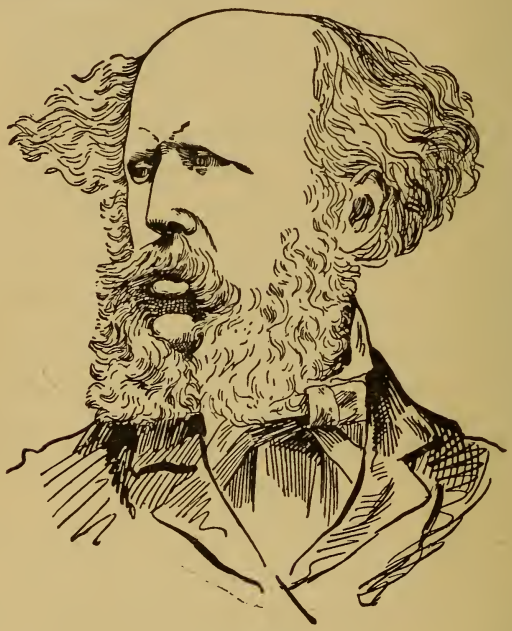
DIGNITY

is an excessive activity of the sentiment of self-esteem. A dignified person regards self as the best judge of actions and conduct, and sets at defiance the opinion of others when contrary to his own.

Language.—A kind, but serious expression; features regular; the head and body erect; the motions rather slow, steps long and regular, the toes slightly turned outward, and the movements of the hand rather slow. The movements of the hands vary; sometimes one will be placed on the breast, under the coat, while the other will hang motionless by the side of the body, or will rest on the back.

PRIDE.

Pride is due to an excessive estimation of self. In its mild form it leads to honorable actions. A skilled workman has a pride in not sending out an inferior production. A man of integrity is proud of acting up to his reputation for honesty. Pride when pas-



PRIDE.

sionate leads to contempt of others. A person in whom pride is excessive compares his endowments and qualification with those of others and boasts of his own superiority.

Language.—A proud man shows his superiority over others by holding his head and body erect. He is haughty and makes himself appear as large as pos-

sible. We speak metaphorically of a proud man as swollen or puffed up with pride. The peacock or turkey-cock is an emblem of pride. Observe the strut and the blown-out feathers. The arrogant man looks down upon others, and with lowered eyelids hardly deigns to observe them. If he institutes unfavorable comparisons of others, the face assumes the expression of contempt. The tones of the voice are sharp, dogmatic, and metallic. The inflections and emphasis are circumflex or expressive of scorn.

"Know ye not then," said Satan, filled with scorn,
"Know ye not me?—Ye knew me once no mate
For you; there sitting where ye durst not soar:
Not to know me argues yourselves unknown,—
The lowest of your throng." [MILTON.

LOVE OF AUTHORITY, OR COMMANDING.

This emotion arises from self-confidence and the love of power. Men desire authority over others and will make sacrifices to obtain that power. The characteristic elements of pride and dignity are found in this emotion. The expression of simple authority reveals a calm, self-possessed nature. The countenance is open, but the eye-brows are slightly inclined downwards, and the general attitudes are expressive of dignity, wisdom and gravity. In commanding, the countenance is severe or stern. The actions are prompt, the attitudes decided and even haughty; the hand is held out with the palm upwards and moved toward the person commanded. If there is unwillingness to obey manifested, then the right hand is extended forcibly towards the person commanded, with an authoritative nod of the head, as if to indicate that there is no room for refusal, the command must be obeyed.

The tones of the voice are strong, positive and con-

fident. The rate of utterance is deliberate. The falling inflection and decided emphasis prevail.

Oth. Hold, for your lives!
Iago. Hold, ho! Lieutenant,—sir,—Montano,—gentlemen,—
Have you forgot all sense of place and duty?
Hold! the general speaks to you; hold, hold, for shame!
Oth. Why, how now, ho! from whence ariseth this?
Are we turn'd Turks, and to ourselves do that
Which heaven hath forbid the Ottomites?
For Christian shame, put by this barbarous brawl:
He that stirs next to carve for his own rage
Holds his soul light; he dies upon his motion.
Silence that dreadful bell: it frights the isle
From her propriety. What is the matter, masters?
Honest Iago, that look'st dead with grieving,
Speak, who began this? on thy love, I charge thee.

SELFISHNESS.

It may appear when we first consider the passion of selfishness that it resembles the feeling of Avarice. There is, indeed, a relation between greed and love of self, in the fact that both are utterly selfish, both ignore entirely the outside world of humanity. The direction or aim of the greedy desire in the miser, however, is different from that of the same passion in the selfish man. The miser is blind to the wants of those around him, because he loves gold more than man or God. The selfish man is also blind to the claims of others, because he loves self more than others. The goal of the miser's love is gold, while that of the selfish man is self. The difference in the objects of their love causes also a wide difference in their actions. The miser seeks to acquire wealth for its own sake; the selfish man for the pleasure which money can supply. The miser loves money better than himself; the selfish man loves self better than money, everything, or everybody. The

former sacrifices everything to gratify an artificial passion which he has created, the latter in order to pamper self.

The Language expressive of the selfish passion, can only be learned by careful observation of the actions of selfish men. The actions are various; they differ according to the occasion which calls selfishness into exercise. In general, however, it may be said that selfishness expresses a disregard for all things which affect not our interests. The selfish man never wins the sympathy of others. In society he pays little attention to others and seeks to monopolize the conversation and time of those present. He regards not the feelings of others, and cruelly pains them by his overbearing and selfish actions. With proud, imperious tone he asks questions suggested through mere curiosity, which are often extremely galling to honorable natures. He may even smile contemptuously upon the people with whom he speaks, and give the impression that what they say is worthless compared with the opinions he has formed. Entirely in love with "Number One," he is ready to clutch everything that offers enjoyment, even when intended for another. He makes no self-sacrifices, and consequently nobody sympathizes with him. The countenance is not open, but rather contracted; the mouth is closed, and the upper lip is made convex. The actions of the body are rigid and overbearing. The hands move toward the body rather than away from it. His attitudes are calm and self-possessed. He never manifests humility or nervousness in the presence of others. He is ever ready to take advantage of the courtesies or favors of others, but grants none himself.

All the tones of the voice are harsh, metallic, and unsympathetic; the falling inflection prevails. The

emphasis, especially on the words *my* and *mine*, are marked.

INGRATITUDE.

Ingratitude is a base feeling, and springs from love of self and vanity. When we have attained the object of our desires we are prone to forget those who, by their friendly aid and advice were the means of our elevation. We strive to give others the false impression that we are not indebted to anyone but ourselves for our success. Perhaps vanity has much to do with this peculiar feeling. We wish the world to estimate our talents highly, so we avoid acknowledgement of our indebtedness to friends and neighbors, or it may be that we are selfish and do not wish to part with money or service in payment for obligations conferred upon us by our benefactors. The language of ingratitude very strongly resembles that of selfishness.

SELF REGARDING, CONTEMPTUOUS MEASUREMENT OF OTHERS.

Contempt, Sneering and Defiance.—We come now to a peculiar class of feelings, which have an element of self-estimation or pride, but yet derive their most essential character from influences outside of, but affecting self. These emotions are called by various names but they are essentially the same; there is an element of wounded pride, and a desire to return retribution upon the offender in them all. They are emotions highly oratorical. The arguments of an opponent may be dismissed effectually by a sneer of the lip or a look of contempt. To give the impression that what has been said by an opponent against the cause which the speaker advocates is worthy only of scorn and contempt has a great influence upon an

audience. Men in general have a natural pride in their intelligence. and they are readily moved to abandon a cause which appears weak and insignificant. This feeling is very powerful in the minds of men, especially when congregated together. They

CONTEMPT.

are prone to consider that the attention of all present will be concentrated upon them, and that a poor estimate of their intelligence will be formed by many if they are known to support principles which are worthy only of scorn. To avoid this they will be careful to expose only those measures which are free from ridi-

cule, and such principles as a speaker may treat with contempt will be accepted with caution.

CONTEMPT.

Contempt is the mind's retributive estimate of bad actions. The causes of contempt are various; they generally spring, however, from wounded pride. A man moving in high station full of wealth and honors may feel a contempt for those beneath him especially if an inferior wounds his dignity. Criticism of our actions or abilities by an inferior may arouse this feeling in our breasts. Pride, vanity and self-promotion stimulate this passion.

Language.—The language varies in the expression of this emotion according to the cause or nature of the insult. If the cause of the feeling is an unprovoked insult from an inferior the gestures will be dignified. A single sidelong glance at the person; a severe look as if taking the measure of his capacity will sufficiently denote contempt for an inferior person without losing dignity.

Shrugging the shoulders denotes superiority over those inferior. There is here a natural contrast between self and others. Pride is the result of the high opinion we entertain of ourselves, contempt arises from the poor opinion we form of others.

Movements of the nose and lips. The most common method of expressing contempt is by movements about the nose, or around the mouth. The nose and lips are generally turned up The lips in curling may display the teeth or they may form a half sardonic smile. Both lips may be protruded, the under lip pushed a little downward, and the upper one raised forming a valve, closing the nostrils; this movement seems to indicate that the character of

the person is as disagreeable to us as an offensive odor.

Half closing the eyelids or turning away the body indicates that the person is not worth looking at.

Snapping the fingers or pressing the thumb slightly against the forefinger indicates that the person or object is insignificant.

Biting the thumb or sucking the finger when another person is speaking also indicates contempt.

Various Other Actions.—The body turned sideways, a circular glance over the shoulder or throwing a hasty look, movements of the hands as if casting away a despised object. A slight movement of the foot in the direction of the object, and an immediate withdrawal, all indicate the low estimation which the person has of the object. The neglect of those present by paying attention to others. Whistling, humming, beating the table whilst others are talking.

Laughing or sneering when others are asking questions. Neglecting to perform obligations or keeping people waiting in the anteroom.

Sneering and Defiance.—Can hardly be separated from contempt, they are but milder forms of that feeling. What we commonly regard as a sneer, is simply the expression around the mouth, caused by the drawing up of the lip from one side of the mouth, thus displaying a single canine tooth. The nostrils are also slightly turned up on the same side with the retracted lip. The face is upturned and averted from the offending person. In the expression of all of these emotions the tones of voice assume the inflections and emphasis of scorn. The term disgust in its original sense means something offensive to the taste. It is excited by the sight of anything unnatural in the appearance, or nature of food. The yolk of an egg on a man's beard looks disgusting, and yet there is

nothing in the nature of the yolk to cause disgust. Though the appearance of unsavory food causes disgust, yet the sensation must have primarily arisen in the act of eating and tasting. The gestures of disgust are often transferred to persons and objects which have no relation to eating, and for this reason we will study its language as an element in expression.

DEFIANCE.

Language.—Disgust exhibits itself in the face in various ways. The countenance frowns, the mouth opens wide as if to let an offensive morsel drop out. The lips protrude with a blowing sound. There is a sound in the throat as if the effort were being made to clear itself of something, gutteral exclamations such as "ach" and "ugh." These sounds are sometimes accompanied by a shudder, the arms being pressed close to the sides and the shoulders raised.

Extreme disgust takes on the movements preparatory to the act of vomiting. The mouth opens widely, the upper lip strongly retracts, wrinkles gather round the sides of the nose, the lower lip is averted and protruded as much as possible. The vocal tones are harsh and expressive of loathing. The words are hissed between the teeth and uttered in a repulsive manner.

Repugnance or Aversion.—Aversion of a person may express itself by the language of disgust. The

AVERSION.

milder form of aversion is sufficiently indicated by a wave of the hand, away from self and toward the de-

tested object. The eyes are sometimes shut or averted or hidden by the hand and the head turned away. The voice is aspirated and hissing as in disgust.

LOVE OF APPROBATION.

This is an altruistic sentiment. It differs from self-esteem, which estimates self irrespective of the opinion of others. Self-esteem prompts a person to rely upon his own powers, opinions, and judgments, whereas the love of approbation finds consolation in the opinions and decisions of others. It is something very different to have a selfish pride in our own abilities, and to desire the approbation of others. In other words, the egotist who is satisfied with himself and cares not a straw about the opinions of others, is different from the sycophant, who desires to be esteemed by others, and whose character manifests itself very often in vanity and in a fawning, cringing disposition. There are persons who, rather than be deprived of the esteem and praise of others, will surrender their own views and adapt their conduct and opinions to please those whose commendation they value. Cicero is a good example of those whose character is influenced by the love of approbation; he was always troubled about what the people, and especially what future generations, would say concerning him.

Sympathy aids this emotion in a very efficient way. To have others praise us and sympathize with our efforts, is a strong incentive to action. The love of praise dwells in every human heart and only differs in the degree of its activity. Some are more fond of praise than others. Women and children are excessively fond of praise, and he who would gain a woman's ear must load her with compliments. Never

criticize a woman's actions, qualities of beauty, or character, though they be as rank and gross as the slimy weeds which grow in Lethe's pool, if you value that woman's friendship. Love of approbation in moderate activity is essential to ambition, courtesy, and to refinement of manners. In excess it shows weakness of disposition. The man who can do nothing unless he is goaded on by the praise of others has no bottom to his character. Flattery, adulation, fawning, and sycophancy are products of excessive approbation, unrestrained by the intellect. Love of approbation may be usefully employed in oratory, but the speaker must be careful not to sacrifice truth to praise, or give his audience the impression that he seeks to flatter them. Polite society insists that the bestowal of compliments should be made with delicacy, and on the other hand all offensive criticism should be avoided. The orator can always rely upon success if he can awaken this feeling in the men and women before him. All persons are much influenced if they think those who speak to them have a just appreciation of their intelligence and judgement. Then again as this sentiment leads to ambition or the love to accomplish something worthy and noble, which will make them famous among men, the orator can carry his audience along with him by showing that his measures are such that those who advocate them will become worthy of admiration and praise.

VANITY.

Vanity springs from perverted love of approbation. It is the desire for the praise of others even in trifling affairs. Vanity is characteristic of weak minds. Strong men have enough of ballast to maintain their equilibrium in themselves without the support of the

opinion of others. Women are more prone to vanity than men, since a women's chief happiness often consists in being admired. Vain persons are always talking about themselves and what others say of them.

Language.—The countenance expresses complacency, the eyes seem to ask the question, "What do you think of me?" The upper lip may rise and display the teeth. Actions are graceful and studied, the gestures inclined toward self, the body placed in positions best calculated to attract attention; hands hover about the most admired grace of person, fingers curl the hair, or twist the mustache, or twirl a cane. When they receive no voluntary compliments they fish for them, and, if that fails, in order to get a compliment, they will ask directly your opinion of this or that accomplishment of theirs. They are always eager to tell about their actions, and when once started you had better prepare yourself for a siege. You will find as they proceed in their self-laudation that the whole world has but one opinion, and that is amazingly in their favor. The tones of the voice are inflated and sometimes fawning. The quality is clear, round and full; the rising inflection prevails, which gives an air of asking questions in order to get a compliment.

VANITY.

Ambition, or the Desire for Power.—Ambition is a passionate desire for eminence. To out-distance others in the pursuit of power, fame and glory is highly gratifying to some natures. The ambitious man experiences a feeling of proud superiority in contemplating the number of opponents he has van-

quished or the difficulties he has overcome. The statesman is ambitious because he loves power; he wishes to control the destinies of nations. The haughty Roman, illustrates the passion for power. The churchman aspires to sacerdotal dignity, because he loves power. The orator, seeking to control multitudes by his eloquence, the scholar by his wisdom and learning, the poet by the harmony of numbers, are all ambitious of power. It is power which the business man desires when he accumulates wealth. The control of large operations, the command of armies or navies gratifies those ambitious of power. Ambition, then, is passion which may express itself in as many different sources of power. A moderate desire for power is noble, but immoderate love of power leads to many evils. The ambitious man may sacrifice everything in order to obtain his desire, hence ambition may degenerate into selfish aggrandizement. The rights of humanity may be trodden under foot that ambition may reach her pinnacle. The desires of an ambitious man are generally unlimited; the more he obtains, the more he craves. He is restless, sleep seldom closes his eyes, he has a thin and hungry look. An intense longing for power takes possession of him. His proud and lofty bearing may sink under the weight of his accumulating cares. Honors are not always worn in triumph; rivals are ever ready to clutch them away. "Uneasy lies the head that wears a crown."

Ambitious men are not always happy, suspicion will not let them rest, and envy often clouds their brows. Impatient and anxious at all times, their movements are rapid and abrupt, their features restless and intensely preoccupied. Thought of the future brings no joy to them as it does to other men,

for they see in the future the prospect of blasted hopes. The voice is expressive of confidence, power and sublimity; round, hard and vigorous; inflection and emphasis are energetic; and the time deliberate or calculated.

SELF-DEPRECIATORY CLASS OF EMOTIONS.

Blushing is peculiar to the human race. There is no evidence to show that animals blush. Blushing is an involuntary expression. If we try to restrain a blush we only increase it, so little is its expression under the control of the will. The young blush more freely than the old. Blushing is more common among women than among men. The blush begins in the face and extends as far down as the breast. The color caused by blushing gives beauty and interest to the expression of the face. Blushing is thought to indicate shame; but this is not always the case. Diffidence, confusion, and sudden excitement cause blushing. Blushing is becoming to youth, innocence and beauty. When no blush mantles the face of a young man or maiden, when detected in some act of shame, the moral character of such has become rooted in wickedness. Nothing is so beautiful as the modest, innocent, blushing countenance of a young maiden, and nothing is so detestible as a woman's face which is never guilty of a blush.

Although blushing is induced by self-attention in relation to what others say of our appearance, character, and conduct, yet one may blush in solitude, but the cause is evidently self-reflection concerning what others would say if we were subject to their inspection. Shakespeare has sufficiently expressed this truth in the beautiful sentiment uttered by Juliet to Romeo when she innocently avowed her love.

Thou know'st that the mask of night is on my face,
Else would a maiden blush be-paint my cheek
For that which thou hast heard me speak to-night?

The mental states which induce blushing are shyness, shame, and modesty; self attention directed to personal appearance, when conscious that this is the subject of the reflections of others, is the principal cause of blushing. In solitude it is not general for persons to blush, but only where there are others to approve or blame. We are more sensitive to blame than praise, hence we blush more readily when our actions are blamed than when approved. Nevertheless praise and admiration are highly efficient. How often do our cheeks mantle with a blush when some one suddenly praises our conduct or skill in the presence of others. How quickly does a pretty, sensitive girl blush when a young man gazes intently at her or praises her beauty. To notice the dress of some women causes them to blush. Young men and women are highly sensitive in the presence of each other. A blush will crimson a young man's cheek if a woman simply alludes to his appearance, in a depreciating way. And it is a well known fact that lovers when courting are perpetually blushing.

Shame.—The emotion of shame arises when we are conscious that the eyes of others have detected us in the performance of some misdeed. We may feel shame, even when our guilt is not known to our friends whenever they speak disapprovingly of the act which we have committed. It is then our object to conceal our confusion. The fear of discovery possesses us and we blush crimson or turn pale. If we try to make excuses in order to conceal our confusion, the blushing only increases. It would seem as if nature had designed some means of revealing deception.

The attitudes of the body are restless, the hands are sometimes held unmeaningly by the side, and the head drawn up stiffly, as if we were determined not to yield to the emotion of shame. The look is unsteady; the eyes quiver and steal furtive or askant glances at the persons present. The body turns to one side, and the face seeks concealment. We have always a consciousness that these signs of guilt are controlling our features, and so we endeavor to kill their tell-tale expression by opposite movements. We attempt to look the person in the face, or affect a carelessness and unconcern about the matter which causes our shame, but this only increases the confusion. Restless movements about the eye and eyelids take place. Some persons have a habit of blinking when under the emotion of shame. These signs increase with the sensibility of the person to praise and blame and according to the enormity of the offence. If caught in the act, the limbs tremble, the face becomes pale, speech is denied, the whole expression is one of dejection. The body seems rooted to the spot and incapable of flight. In vain we try to hide the crime by evasive or equivocatory answers. If we are scrutinized narrowly by the accusing person we tremble under his glance and play nervously with whatever is in our reach. The tones of the voice are somewhat aspirated, tremulous, halting; utterance confused and broken. Inflection and emphasis misplaced or doubtful, and time irregular.

Shyness is an emotion of false shame. It is a very peculiar mental state and difficult to explain. Why should a person feel shy in the presence of another at a dinner-party or social gathering? Sometimes those who are eminently superior in intellect, genius, or beauty, blush in the presence of their inferiors.

The expression of shyness is a confused manner with occasional blushes. A woman blushes more often through shyness than through any other cause. Shyness generally springs from self-attention, or disapproval by others of our appearance or conduct. Shyness is not fear. Some of the boldest men have been very shy in certain situations. What is commonly called stage fright is often nothing more than excessive shyness. We have all become acquainted more or less with the peculiar embarrassing emotion which takes possession of us when about to speak, and how often it ties our tongue until the moment for talking has passed by. The voice seems to remain in the throat and efforts are made to clear the vocal organs. The tones are low, weak and hesitating.

Modesty.—This feeling implies humility. Modesty springs up in a nature highly sensitive to praise and blame. It manifests itself chiefly in the relations between the sexes. Etiquette has established certain rules of conduct, to go beyond which is considered indelicate, hence modesty may arise when a person is conscious of having committed a breach of etiquette.

Maidens manifest more modesty than young men, and the lack of modesty in the female character is very damaging. Some great men have been very modest in the opinion they have formed of their own abilities.

The language of modesty resembles humility and veneration, and is generally accompanied with a blush. It bends the body slightly forward, renders the countenance placid and downcast, and looks askance at the superior person or leads the eyes to his breast or feet.

The voice is low, soft, winning; quality pure, but

restrained ; the rate of utterance irregular, and inflections doubtful or monotones.

NORVAL'S HUMILITY.

"Norv. I know not how to thank you. Rude I am
In speech and manners; never till this hour
Stood I in such a presence; yet, my Lord,
There's something in my breast which makes me bold
To say, that Norval ne'er will shame thy favor."

Confusion is incident to blushing, and springs from a confused state of the mental powers. Persons in this state of mind utter very inappropriate remarks. They sometimes stammer or make awkward movements or grimaces. They are very often unconscious of what they are saying, and seem surprised when told (afterward) that they had been speaking. The tones of the voice are weak, low and aspirated. Utterance irregular and broken, emphasis and inflection misplaced.

Melancholy.—Is a weak, passive emotion. The cause of the evil is either superior to us or we cannot resist it. We do not think of vengeance, but rather submission. This state is induced generally by disappointment. We feel discouraged, and when we contemplate the future there appears to be but little hope, so our spirits droop and our courage evaporates in vain contemplation. To fold the hands and lay them upon the lap is a sign of passive melancholy. Everything languishes, the head reclines heavy and feeble, the arms, fingers and knees are relaxed. The face is pale, the eyes look toward the object, the cause of the melancholy, or if it is absent the look is fixed upon the ground and the whole body bends. The steps are slow and languid, the attitudes are lifeless. There is no desire to please others, passive resignation is characteristic of both mental and bodily expres-

sion. The voice is soft, faint or languid; low pitch, slow movement; vanishing stress; pure but pectoral quality and monotone or plaintive semitone.

Disapprobation, censure, reproach, vituperation, are terms which indicate the unfavorable emotions arising in us, on account of the adverse criticisms or judgments of others. The consciousness in ourselves that the judgments made concerning our character or actions are rightly formed, adds to the load of depression. We reproach ourselves and lose our self-respect. The language of shame and confusion and melancholy manifest themselves and we break down for lack of confidence. The actions and attitudes of the body are versatile, undecided, and self-condemnatory. The eyes are averted and unsteady, the look wistful, hesitating, aud confused. The voice is broken, muffled, husky, and slightly tremulous. The words used are cautiously spoken, and have the rising inflection which indicates doubt, sometimes they are even withdrawn and other words substituted, through fear of further criticism.

> Nay, cursed be thou! since against his, thy will
> Chose freely what it now so justly rues.
> Me miserable! which way shall I fly
> Infinite wrath and infinite despair?
> Which way I fly is Hell,—myself am Hell;
> And in the lowest deep, a lower deep,
> Still threatening to devour me, opens wide,
> To which the Hell I suffer seems a Heaven!

CHAPTER V.

GROUP OF RESISTIVE, AGGRESSIVE, AND MALIGN EMOTIONS AND PASSIONS.

THE emotional and passional states of the genetic instincts of Firmness, Combativeness, and Destructiveness form this group. It has three sub-divisions:

1. *Resistive* class: Determination, resolution, willfulness, stubborness, ill-temper, peevishness, moroseness, sulkiness, affirmation, and negation.

2. *Aggressive* class: Opposition, love of contention, pugnacity, defiance, indignation, courage, martial ardor.

3. *Irascible* and *Malign* class: Anger, rage, vengeance, revenge, wrath, hatred, antipathy, envy, malice, jealousy, raillery, sarcasm.

GENERAL CHARACTERISTICS OF THE RESISTIVE AND AGGRESSIVE EMOTIONS AND PASSIONS.

Mental.—The resistive and aggressive emotions are pleasurable. They are mentally vigorous. The malign class are mentally vigorous but painful, except when gratified.

Physiological.—The action of the vital function is rendered vigorous by all the emotions of this group, except in the exhausted paroxysm of the malign emotions, when weakness and trembling have diminished vital action.

Expressional.—The expression is vigorous, the muscles of the face contract, indicating energy. The body is held rigid, braced, and all the attitudes are indicative of strength. The gestures are made straight from the body, toward the offending object, and, especially in the aggressive and malign class, with great violence.

THE RESISTIVE CLASS.

Firmness or Determination.—Firmness or determination gives strength and efficiency to all the mental states—emotional, intellectual, and passional. Its influence upon character is very marked; for it imparts stability to every virtue and consistency in action. The scripture says, "He that wavereth is like a wave of the sea driven with the wind and tossed." A person influenced by determination will be consistent in his actions, not vacillating; for this emotion exerts influence upon all the other emotions. If the aggressive passions hold sway their determination will give them persistency, and the person will combat until victory is gained. Should the love emotions arise determination will give them stabilty. Perseverance is an element in character due to firmness or determination. It is simply persistent or continuous determination.

In oratory firmness is valuable in many ways. It is valuable to the orator himself. If the orator advances his principles resolutely and persistently adheres to them his audience will estimate them accordingly. A man who oscillates between two opinions is never respected, whereas firmness and resolution often passes for wisdom. The firm tone, the decided manner convey the impression that the principles have been duly considered and the conclusion

reached; but a hesitating manner, or tone of voice, raises doubt in the minds of the listeners; besides it is expected when an orator presents himself before an audience that he comes prepared to tell to them the result of his study and meditation on the subject, not that he is only now considering it. If he hesitates and seems doubtful of his own principles, the men and women he addresses will be prone to consider that he has not duly weighed his thoughts, and they will refuse to follow what may be ill advised principles. Let him consider over again what he has to say. Why does he dare to give to us his unripened thoughts. Moreover, an orator should be firm in advocating his principles, also from psychological reasons. A resolute bearing and determined tone of voice indicate a commanding mind that overawes the irresolute and fickle, and commands the respect of the determined. If you are less firm than the majority of your audience they will soon find it out, and your persuasive power will be diminished accordingly. It is all very well to control your audience by manifesting the love emotions, but if these are not supported by the aggressive, resistive, and the self-regarding emotions, your persuasive power will be like a discarded razor, devoid of sharpness. Humility in a giant is respected, but in a dwarf it is regarded as weakness. So love, unsupported by the strong emotions, becomes mere sentimentality. In order to be sympathetic, loving, humble, and persuasive, you should have the power to be otherwise if you choose.

Then again the orator should seek to enlist the quality of firmness or determination, arising in the minds of his audience, in his own behalf. It is one thing to convince people of the righteousness of your cause and to arouse them to advocate it, and another

thing to influence them to persist in supporting it. To awaken emotions and passions in their minds, which for the present inflame them with desire to embrace your principles, is only half the battle. These emotions must be made permanent. This can be accomplished by arousing in their minds the feeling of determination. Only let resolution and determination take hold of your audience and your victory

DETERMINED.

is sure. An orator should therefore gradually work up his audience from conviction to emotion, from emotion to passion, from passion to action, and from action to determined persistence. This can be accomplished by a skillful arrangement of arguments; the weakest and intellectual first, next those that stir the feelings, then those which seem to satisfy all the qualities in man, and lastly firmness should be awakened—intensified by positive assertion and appeals to constancy and faithfulness.

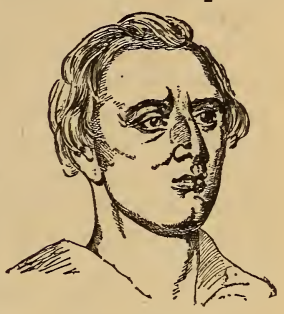
Language.—In studying men under the influence of determination or firmness the following signs appear: The brows knit firmly and a frown is visible, and the more determined the man becomes the more intense is the frown. The mouth is firmly closed. No determined man ever had an open mouth. The upper lip is drawn in stiff and straight. The whole body is thrown into a rigid condition, the lungs are filled with air, the breast firmly braced by the muscles of the chest. The foot is firmly planted and strikes the ground with the whole heel, not as in Combativeness sideways. There is a tendency to emphasize every word, and especially those most essential to the meaning. The words are struck out with a hard, clean-cut sound. There is a tendency to use the words "will" and "will not," and all negatives and affirmatives with great emphasis. The manner has a peculiar hardness, and the gait is characterized by stiffness and uprightness, while the foot is brought to the ground with a thrust or stamp of the heel. The tones of the voice are hard, firm, solid, and characterized by radical stress, high pitch, and falling inflection.

EXAMPLES OF DETERMINATION.

Let the consequences be what they will, I am determined to proceed. The only principles of public conduct which are worthy of a gentleman, or a man, are, to sacrifice estate, ease, applause, and even life, at the sacred call of his country.

You may, if it be God's will, gain our barren and rugged mountains. But, like our ancestors of old, we will seek refuge in wilder and more distant solitudes; and when we have resisted to the last, we will starve in the icy wastes of the glaciers. Ay, men, women, and children, we will be frozen into annihilation together, ere one free Switzer will acknowledge a foreign master!

Resolution.—Resolution is a simple manifestation of Determination. When we have made up our minds in a certain direction we have formed a resolution, and we may adhere to that resolution without any of the objectionable signs of firmness. There should be nothing rigid or hard about the expression of the emotion, but simply an air of calmness and settled purpose. The accompanying figure shows this quality of expression.



RESOLUTION.

On such occasions, I will place myself on the extreme boundary of my rights, and bid defiance to the arm that would push me from it.

Wilfulness.—This emotion is more censurable than that of resolution. A gentleman is resolute, but a clown wilful. The resolute man maintains his ground and defends his cause because he knows it is right, but the wilful man adheres to his opinions, right or wrong, because they are his opinions. "Anything to have my way" is his motto. There may be wiser plans than his, but you must carry out his plans in the way he suggests. In addition to the element of determination, there appears also to be a manifestation of Self-esteem. A person is wilful because he has a high respect for his own opinions or plans. The actor is bound to be true to the delineation of character, hence it is important for him to assume the signs of wilfulness; but an orator should never manifest wilfulness. He should express his ideas with the language of resolution, not with that of wilfulness; for an audience admires resolution in a man, but not wilfulness. A speaker must

have something higher and more reasonable to commend his principles than his own waywardness, if he wishes men of intelligence to embrace them.

Language.—The language of wilfulness is the same as determination, but much more intensified, and its objectionable signs appear most prominently. In addition to these there is an apparent officiousness of manner, a tendency to intrude his opinions, to give advice, and to recommend his own way. There is a frequent use of the words, "I know how," "this is the best way," "you are wrong," "that will never succeed," etc. The wilful man never hesitates; he hardly knows what modesty or deference means, and often his interference is insulting.

Although wilfulness employs the language of determination, yet there are a few signs which never appear in that emotion. A wilful man is impetuous, and dogged, seems to have had his opinions formed years ago, it is not necessary to discuss, but simply to declare them and everybody ought to accept them. All his gestures are rapidly made. He is quick to come to a conclusion and prompt to urge it. When he puts down his foot there the matter ends. All the gestures of determination have, therefore, this characteristic added to them, they seem to be made recklessly, without forethought or wisdom. The tones of the voice are harsh, aspirated, and occasionally pectoral; unsympathetic and selfish. Rate of utterance, rapid. Falling inflections and abrupt emphasis prevail.

Stubbornness.—Stubbornness is another offspring of determination or firmness. It is a more passionate emotion than wilfulness. In wilfulness there is a show of reason, but in stubbornness there is no reason whatever; hence we call stubborn men fools

and asses. With the grip of a bull-dog, a stubborn man clings to his opinion, and nothing can persuade him to change.

Language.—The language is the same as that of determination and wilfulness, but more vigorous and marked. The body is rigid and seems rooted to one spot. Changes of position are made with reluctance and even in the very movement there is a tendency to retrace the steps. A stubborn man, when requested to surrender his seat, rises slowly, and appears as if about to sit down again. If he is compelled through fear to perform an action, he goes about it as if his members were glued together, or had been frozen.

There are a few peculiar gestures expressive of this emotion. The brows are always knit and frowning. Sometimes the hands are drawn close to the sides, and the body rigidly kept in a perpendicular position, as if the back were supported by a wall. Then again, the hands are thrust into the pockets, and the shoulders are elevated almost to the ears. A stubborn child will cry itself into a kink or faint before it will yield. The voice has a pectoral or gutteral quality, high pitch, radical and vanishing stress ; rate of utterance, impassioned and energetic. Falling inflections and abrupt emphasis prevail. In the paroxysms of the passion of stubbornness the vocal exertion may become so intense that the voice seems to emit only sharp barks.

SHYLOCK DEMANDS HIS BOND.—*Shakespeare.*

"I'll have my bond; I will not hear thee speak:
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I'll have no speaking! I will have my bond."

Ill-temper.—Ill-temper, sulkiness, peevishness, and kindred feelings arise in us when we are crossed or thwarted, or have something disagreeable to do.

HOTSPUR, [IRRITATED AGAINST HENRY IV.]—*Shakespeare.*

"Why, look you, I am whipped and scourged with rods,
Nettled, and stung with pismires, when I hear
Of this vile politician Bolingbroke!"

Language.—The knitting or frowning of the brows, the same as in reflection, is the natural language of ill-temper. It is due to the same cause, some obstruction in the way. Frowning with some depression of the corners of the mouth indicates *peevishness*. *Moroseness* is indicated by the frowning brow when drawn down by the muscles of the nose, which produce transverse wrinkles across the base of the nose. *Sulkiness* has the same expression as moroseness, with the addition of a firmly-closed mouth. In children sulkiness is expressed by pouting. The pout consists of the protrusion of both lips into a tubular form. This pouting is often accompanied by a little shrug and backward push of the shoulder.

ILL-TEMPER.

Impotence or Inability.—Impotence is not imbecility; it is the expression of our incapacity to do certain duties. Imbecility is natural weakness of intellect and body, but there are times when strong men are incapable of performing some task.

Language.—When a person wishes to show that he desires to prevent something being done, or that he himself is incapable of doing something he shrugs his shoulders. He raises one shoulder above the

other with a short quick movement, bends the elbows closely inward, elevates his open hands and turns them outward with fingers separated. The head is thrown to one side, the eyebrows elevated, the brow full of wrinkles and the mouth slightly open.

THE SHRUG OF INABILITY.

Unwillingness.—May express itself by some of the above gestures or simply by a toss of the head to the side, or the turning outwards of the open hand with the fingers separated. Sometimes a simple pressure of the elbows against the side, the elevation of the

eyebrows, and an outward motion of the hand with the palm directed towards the person addressed and moved quickly from right to left, sufficiently express inability to perform some duty. The shrugging of the shoulders implies an unconditional or unavoidable action, or one that we cannot perform, or an action performed by some other person beyond our prevention. The language commonly used with such gestures expresses the inability of the speaker to perform some duty. "This cannot be accomplished," "it is impossible to obtain what you desire," "he will do it in spite of me." Shakespeare speaks of shrugging the shoulders as expressive of patience. "Still have I borne it with a patient shrug."

Determined Unwillingness is expressed by the additional signs, knitting the brow, putting the hands into the pockets, and elevating the shoulders almost to the ears.

Resignation may be expressed by the open hands being placed, one over the other, on the lower part of the body.

Affirmation and Negation.—These states of mind are expressed by a few simple gestures. A vertical nod or shake of the head with a smile indicates approval. A lateral shake of the head with a frown denotes disapproval. These are the common signs, but there are others which may be employed.

A wink of one eye with a slight lateral shake of the head, holding up the right hand and shaking it by turns half round and back indicates negation.

Affirmation may be expressed by a simple elevation of the eyebrows, and a slight drawing back of the head as if saying, "Approach I am willing." The finger gesture is sometimes employed to indicate these states of mind. In *affirmation* the forefinger is raised, then

lowered and pointed to the ground or the hand is waved straight forward from the face ; in *negation* the forefinger or whole hand is shaken from right to left. In the court room a judicial oath of affirmation is expressed by lifting the right hand and eyes toward heaven, or by laying the right hand open upon the breast, the voice is low, solemn and deliberate. Should the affirmation be made in the cause of an injured friend, then sentiment and rage will add energy to all the gestures. The voice becomes more loud, the words are uttered more quickly and the face assumes the expression of confidence and firmness.

AGGRESSIVE CLASS.

Opposition.—Opposition arises when our rights have been invaded, or our honor insulted. It is our safe-guard and protects us in the enjoyment of lawful rights. It springs from the simple excitemental state of the instinct of Combativeness. When passionate, it leads to contradiction for the pleasure which it brings. The remarks or conduct of an opponent are criticized in order to induce that opponent to reply, and thus afford food for opposition. The orator can make good use of the emotion of opposition by enlisting its power in behalf of his cause, or by soothing its resistive spirit when arrayed against him. In every audience there are men who will oppose every principle or measure, no matter how clearly and truly these principles are presented, simply because they think it is a sign of superior ability to be one of the opposite side ; or it gives them pleasure to be contrary.

When an orator is called upon to advocate a cause which he knows will arouse opposition in the minds of the majority of those who listen to his remarks, he

should proceed with extreme caution and use language and arguments which will soothe rather than irritate this feeling. Proceeding cautiously and wisely from the least objectionable arguments to those which are manifestly acceptable to all, he may at last, on the basis of those already acknowledged, reason boldly, enunciate his views though contrary to the opinions of the men he addresses. It requires adroit skill and much individual tact and patience to manage a rebellious audience. Some speakers have inadvertently destroyed entirely the influence of their oratory, and even been forced to retire from the rostrum without a hearing by the injudiciousness of their opening remarks. A speaker, while expressing due estimation of the opinions of his opponents, must not show a vacillating spirit, or a tendency to give up his own opinion rightly formed, through fear, or in order to gain the good will of his audience, for such a spirit will be fatal, since it will thus inflame in their minds the very feeling which he wishes to allay —the feeling of opposition. Heroes love foemen worthy of their steel, and so, also, opponents when arrayed in the field of argument, respect a fearless advocate. A calm, courageous bearing, and a judicious selection of arguments will lead the minds of the strongest antagonists to such a state of receptivity that the most objectionable opinions can be forcibly and even defiantly enunciated, producing awe and admiration rather than opposition. Perhaps no better example of the skillful use and arrangement of arguments in order to allay the heated opposition of an excited mob can be found than that followed by Mark Antony in his speech over the dead body of his friend Cæsar. At the very opening of his oration he does not attempt to impugn the motives of the mur-

der of his friend, or even declare his intention to make a speech in his praise. He addresses his audience by the most conciliatory and endearing names—"Friends, Romans, countrymen." As a friend, a Roman, and a countryman, he desires them to lay aside their animosity and give him a respectful hearing. He then declares truths which they are willing to acknowledge, and craftily and wisely removes all the charges made against Cæsar, by Brutus and others, only indirectly slurring their motives by a peculiar emphasis on the word "honorable." He appeals to their former love and admiration for Cæsar, and asks them why they have lost that love. He shows that even up to his death Cæsar had not forgotten them, and desires permission to read his last will and testament. Their curiosity is eagerly excited and they are impatient to hear the will read. He further inflames their curiosity and stirs up resentment against Cæsar's murderers by a pretended refusal to read the will for fear such a reading goes beyond the free permission of the honorable men whose daggers have stabbed Cæsar. This artful juxtaposition of the honorable motives and murderous deeds of the enemies of Cæsar has more effect than if he had called them out-and-out murderers. It implies far more than is expressed, and his audience is not slow to catch the hidden meaning, for they vehemently declare that Cæsar's murderers were traitors, at the same time slurring the word "honorable" in such a way as to show that they thought it an outrage of every sentiment of justice and right to apply so elevated a term to Cæsar's murderers. Having gained their intellectual judgment in favor of Cæsar and brought their emotional nature to the brink of action, he next craftily proceeds to fan the sentiments of love, pity, compassion,

gratitude and love of country into uncontrollable passion. In this way he has gained complete control of his audience. They stand ready for action. His object is now to inflame the aggressive and executive passions, and thus complete the work of mutiny; he therefore boldly calls the slayers of Cæsar murderers and traitors, which, if he had done at the opening of his discourse, would have raised such a spirit of opposition in the minds of those who heard him as would have entirely defeated his purpose. Now he can play with his audience as he wills, but still he is not forgetful of his promise to Brutus and the other conspirators that he should speak nothing of a nature to enrage the multitude against them; he therefore artfully strives to allay the rising mutiny, at the same time saying just such things as will increase a rebellious spirit. He claims to be no orator and wishes that he had the tongue of Brutus, in order that he might more forcibly tell how Cæsar loved Rome and her citizens; and if such were the case the wrongs of Cæsar would be so eloquently set forth that the very stones of Rome would rise in mutiny. This allusion to the word mutiny excites in the citizens an uncontrollable passion. They shout: "We will mutiny; we will burn the house of Brutus!" All this time so artfully had Antony led them on from cool, deliberate judgment, emotional fervor, and then to passionate excitement, that they were ready to do his will at any moment, and even lost sight of that which a few moments ago had awakened their curiosity and self-interest — the will. What marvellous skill! What astounding knowledge of the human heart, its passions, emotions and prejudices did Antony thus display. The men, who at the opening of his oration, only permitted him to speak through a

feeling of pity for him because he was a friend of Cæsar, and who stood glowing with admiration and love for Brutus, devoted to the cause of the conspirators and persuaded that Cæsar was a cruel tyrant, an ambitious ruler, a foe to liberty and an enemy to Rome, were now eagerly gathering around Antony, shouting vengeance, fire and mutiny; and he could only allay their passionate excitement by calling their attention to the will of Cæsar.

The reading of the will was the climax. Every passion in the human breast was all aglow with excitement and ready for action. The love emotions, the aggressive and destructive passions were as hot as a furnace. It was now his aim to arouse the selfish instincts, and this he accomplished by the reading of the will, which declared that the possessions of Cæsar were given for the benefit of Rome and the welfare of its citizens. Thus every stigma was removed from the name of Cæsar. Instead of a bloody tyrant and ambitious ruler, Antony had shown him to be a patriot and philanthropist of the highest order. The effect was electric. Every man seized whatever weapons stood in his way, benches, windows, firebrands, everything, and soon the streets of Rome were a scene of rebellion.

Love of Contention.—Love of contention is merely a more passionate state of the emotion of opposition. The latter is defensive but the former is aggresive. The contentious man seeks a quarrel, and delights in contradicting every argument advanced by friend or foe. He loves debate and strife dearly and will take the opposite side even if contrary to his own opinions. The best way to win him is to argue on the opposite side and then he will avail himself of every argument to defeat you.

Language.—The controversialist indulges frequently in the language of negation. He shakes the head laterally and frowns slightly. Sometimes he throws the hand and arm away from his body as if rejecting the arguments. He shows signs of impatience when an opponent is speaking, and feigns weariness, as if the arguments were not worth listening to. Occasionally he interrupts the discourse by denying some statement just made, and thus renders it difficult to proceed.

In contention the voice is sharp, clear and ringing; emphasis abrupt, movement quick, radical stress, and falling inflection; pitch generally high, and force impassioned.

Pugnacity.—Pugnacity is a more passionate form of opposition than love of contention It is displayed by boxers, prize-fighters and in all gladiatorial contests; the language is the same as love of contention, but more violent and aggressive.

Defiance.—Defiance is another name for an emotional state of the propensity of combativeness. It is a noble emotion and arises when we have sustained injury or when our honor or abilities have been impugned. In such cases combativeness aided by self-esteem and firmness boldly challenges the assailant. It can be skillfully employed in oratory to advance an advocate's cause; for men in general are oftentimes captured by an audacious statement, To defy an opponent, to adduce proof of his statements, or to deny the veracity of your own arguments is an appeal which has great weight and is often more convincing than a lengthened discussion; it gives the impression that the arguments are so self-evident that they cannot be refuted.

The emotion of defiance expresses itself by an au-

dacious and even intemperate use of language. The words are full of snap, energy, and exaggeration. The gestures are bold and imperious, body held erect and a little thrown back, the neck stiff and the head firm. The lower extremities, including the limbs and feet, are braced and seem rooted to the ground. The motions of the arms are made away from the body, or thrown folded across the breast, The countenance is firm and confident, the brows knit, and the expression bold and resolute. The tones of the voice have a slightly aspirated, orotund quality, impassioned force, radical stress, high pitch, and the rising and falling inflections in rapid sucession.

Malcolm. Perish my name if aught afford
Its chieftain safety, save his sword!

What in the world he is,
That names me *traitor*, villain-like he LIES:
On *him*, on YOU,—WHO NOT?—I will maintain,
My *truth* and *honor firmly*.

Indignation.—Indignation arises when we have been slighted, injured or when our rights have been ignored. There is a sense of offended justice as well as the desire to punish in the emotion of indignation. The Bible speaks of a moral indignation when it declares "Be ye angry, but let not the sun go down on your wrath." There is a righteous indignation which an orator may manifest against the dishonest opposition of his opponent, or the avowal of immoral or unjust principles. Such an indignation will add persuasiveness to his arguments. The language of indignation is the same as the emotions of defiance and courage, with tones of reproach and anger.

Chatham's indignation against the employment of Indians in the American war:

These abominable principles, and this more abominable avowal of them, demand the most decisive indignation. I call upon that right reverend and this most learned Bench to vindicate the religion of their God, to defend and support the justice of their country. I call upon the bishops to interpose the unsullied sanctity of their law; upon the judges to interpose the purity of their ermine, to save us from this pollution.

Courage.—Courage is an ennobling sentiment. It springs from the combative faculty and supports all the other feelings. There is moral courage as well as physical, there is a heroism which manifests it-

COURAGEOUS AND MARTIAL.

self in the most peaceful as well as in the most warlike times. True courage despises brutality, and is associated with honor and generosity. Energetic natures are full of courage.

Language.—The movements of the body are decided and vigorous. Attitude erect and commanding, countenance full of vitality. The chest expanded,

neck held erect, chin elevated, eyes expressive of energy, and the head thrown a little to one side in the direction of the combative propensity. The voice has a clear, ringing, orotund quality, loud, high and animated utterance, swelling, medial stress, and falling inflections.

RICHARD'S ADDRESS TO HIS ARMY.

Fight, gentleman of England! fight, bold yeòmen
Dràw, archers, draw your arrows to the hèad:
Spur your proud horses hàrd, and ride in blood;
Amaze the wèlkin with your broken stàves.—
A thòusand hearts are great within my bòsom:
Advance our stàndards, set upon our foes!
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dràgons!
Upòn them! Victory sits on our hèlms.
Strike for the sires who left you free!
Strike for their sakes who bore you!
Strike for your home and liberty,
And the Heaven you worship, o'er you!

Martial Ardor or Love of War.—Martial ardor is a passionate state of the propensity of combativeness. Combativeness in its simple excitemental state gives rise to a feeling of resistance, in its emotional state to opposition, contention and pugnacity, and in its passionate state to a feeling of love of war. In the latter state every mode of resistance formerly employed in self-defence is now sought with joyful gratification. Field sports, prize contests, gladiatorial shows and combats of every description are witnessed with intense delight by men under the influence of this passion. The beat of the drum, the ringing notes of the trumpet, the shrill pibroch have an irresistible influence, and the flash of the sabre and the ring of the rifle are overmastering fascination. Narratives of adven-

ture, heroic deeds, and naval and military battles are read with eagerness. They long for war and thirst for military glory. In peaceful times, men under the influence of this passion, when not directed by the intellect and the moral emotion, find gratification in raising street broils or domestic quarrels; and when the executive and destructive passions are also aroused commit deeds of bloodshed and devastation. Novelists and poets have drawn their chief inspiration from this passion, and by their exaggerated description of heroes and battles have invested war with attractive splendor. Hence for many centuries war has been regarded as a very honorable occupation, and countless thousands have thronged around military standards with ardor and alacrity. Soldiers under the maddening influence of this passion will march up to the very muzzle of the cannon, rush on the sharp-pointed bayonets and glory in the shock of battle even though instant death awaits them. As an oratorical passion its influence has been all powerful.

In every age orators have aroused men to action by eloquent appeals to their martial ardor. A simple hermit, aged, weak, and unlearned, by eloquent words addressed to this passion and to the emotion of veneration, united nations, organized armies on the grandest scale ever known in history and instituted a war which drained Europe of her treasures, reduced her nobles and kings to beggary and lasted for two hundred years. The grandest flights of eloquence found in the orations of Demosthenes, Æschines Cicero, Chatham, and Patrick Henry, are addressed to the aggressive and resistive emotions. As these emotions stir men to action, inspire them with boldness and ardor in defending whatever cause they espouse, the orator can enlist them in aid of his

principles. To fight in battle is not always necessary, but to contend for principles and overcome obstacles will be often required, and the aggressive emotions are the fit instruments for this purpose. So the orator should not only cultivate these emotions in himself but also endeavor to awaken them in his audience.

Language.—Martial ardor expresses itself in a variety of actions. It assumes the language of all the aggressive emotions and intensifies them. The attitudes of the body are noble and commanding. The chest is expanded, the head held erect and tossed from side to side with a defiant air. In every movement there is activity combined with strength. The step is firm and the heel of the boot strikes the pavement with a sharp, ringing sound. The stride is military and the walk bold and fearless. In walking, there is a tendency to throw the head a little backward and reclining to one side. The eyes gleam with passion and gaze steadily at the opponent. The lines of courage start in furrows on the brow, and the lips assume a sharp expression. When objects which excite the passion are present it glows with irresistible activity. The beat of a drum, the sound of a trumpet, the sight of a regiment of soldiers makes the heart beat rapidly, and an intense feeling of energy takes possession of the whole man. Deeds of heroism flow in upon the soul, and if the sounds continue there is an irresistible tendency to follow where they lead. Some men cannot resist the beat of the recruiting sergeant's drum and voluntarily enlist in the army. If the passion is intense, the person will be fond of hearing and telling anecdotes of war, and his speech will glow with the most ennobling epithets in praise of warlike deeds. There is a fear-

less joy, an almost superhuman rapture that thrills every nerve when this passion is active in the human breast. As young Spartacus said: "When my grandsire, an old man, was telling of Marathon and Leuctra and how in ancient times a little band of Spartans in a defile of the mountains had withstood a whole army, I did not know what war was, but my cheeks burned, I knew not why, and I clasped the knees of that venerable man until my mother, parting the hair from off my forehead, kissed my throbbing temples, and bade me go to rest and think no more of those old tales and savage wars."

In war, soldiers goaded on by this passion will advance to the charge, half mad with joy, and close in with the enemy, shouting their war-cries; or its ardor may be too intense for utterance and vents its energy on the opposing host in appalling silence; but when the victory is gained the cheers and shouts born of this passion are uttered in the wildest ecstacies of joy.

The tones of the voice are loud, high and impassioned; explosive, orotund, or clear, ringing quality prevails. The utterance is rapid and is characterized by radical or vanishing stress and falling inflection.

OTHELLO BIDS FAREWELL TO WAR.

Oth. O, now, forever
Farewèll the tranquil mind! farewell content!
Farewell the plumed troop, and the big wars
That make ambition virtue! O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!
And, O you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone!

EXAMPLES OF THE WAR PASSION.

The Hermit Kindles the War-passion in Young Norval's Breast.

And, ent'ring on discourses, such stories told
As made me oft revisit his sad cell.
For he had been a soldier in his youth;
And fought in famous battles, when the Peers
Of Europe, by the bold Godfredo led,
Against th' usurping Infidel display'd
The blessed Cross, and won the Holy Land.
Pleas'd with my admiration, and the fire
His speech struck from me, the old man would shake
His years away, and act his young encounters:
Then, having shew'd his wounds, he'd sit him down
And all the live-long day discourse of war.
To help my fancy, in the smooth green turf
He cut the figures of the marshal'd hosts;
Describ'd the motions, and explain'd the use
Of the deep column, and the lengthen'd line,
The square, the crescent, and the phalanx firm.
For all the Saracen or Christian knew
Of war's vast art, was to this hermit known.

Dr. Howe's play of Douglas

The Fruits of War.

Lady Rand. Alas! my Lord! I've heard unwelcome news;
The Danes are landed.
Lord Rand. Ay, no inroad this
Of the Northumbrian bent to take a spoil:
No sportive war, no tournament essay
Of some young knight resolv'd to break a spear,
And stain with hostile blood his maiden arms.
The Danes are landed: we must beat them back,
Or live the slaves of Denmark.
Lady Rand. Dreadful times!
Lord Rand. The fenceless villages are all forsaken;
The trembling mothers and their children lodg'd
In wall-girt towers and castles; whilst the men
Retire indignant. Yet, like broken waves
They but retire more awful to return.

Lady Rand. Immense, as fame reports, the Danish host——
Lord Rand. Were it as numerous as loud fame reports,
An army knit like ours would pierce it thro' :
Brothers, that shrink not from each other's side,
And fond companions, fill our warlike files :
For his dear offspring, and the wife he loves,
The husband, and the fearless father arm.
In vulgar breasts heroic ardor burns,
And the poor peasant mates his daring lord.
Lady Rand. Men's minds are temper'd like their swords for war ;
"Lovers of danger, on destruction's brink
"They joy to rear erect their daring forms.
"Hence, early grave ; hence, the lone widow's life,
"And the sad mother's grief-embitter'd age."

—*Dr. Howe.*

THE IRASCIBLE AND MALIGN CLASS OF EMOTIONS AND PASSIONS.

Anger.—Anger is a malevolent feeling; it is a desire to put some one to pain. The objects of the feeling are persons, especially those who have caused pain in ourselves or in those we love. Anger is a very powerful feeling in the human constitution. In its most malignant form there is even a satisfaction in inflicting pain on others. In this passion all the vital organs are excessively excited. Vigorous circulation of the blood and tremendous activity of all the functions which influence the will are the accompaniments of anger.

Language.—The language of this passion is highly expressive. When anger is induced the activity is so great that it must find an outlet somewhere. If the person who has been the cause of the pain is not within the power of vengeance, anger vents itself upon inanimate things, kicking chairs, stools, pricking horses and other defenceless animals. The Jews ex-

plode their anger by tearing their garments. Under moderate anger the action of the heart is a little increased, the color heightened and the eyes gleam. The respiration is also hurried, the nostrils are raised, the brow frowns, the mouth is generally compressed. The eyes are fierce, the head is carried erect, the chest well expanded, the feet firmly planted on the ground. The whole attitude is one of readiness for attacking and striking an enemy. The arms may be held in various positions, with the elbows squared or with the arms rigidly held by the sides, and the fist clenched. The voice is loud, high, harsh and guttural. The utterance is abrupt, quick and explosive, and is characterized by radical, or vanishing stress and falling inflection.

Villains! you did not threat, when your vile daggers
Hacked one another in the sides of Cæsar!
You showed your teeth like apes, and fawned like hounds,
And bowed like bondmen, kissing Cæsar's feet;
Whilst damned Casca, like a cur, behind,
Struck Cæsar on the neck.—Oh! flatterers!

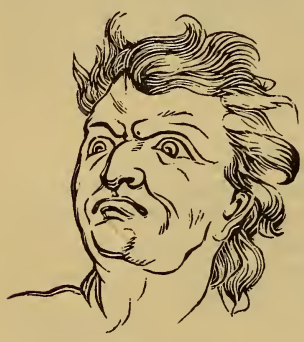
—*Shakespeare.*

Lorn, [about to assault Bruce.] Talk not to me
Of odds or match!—When Comyn died
Three daggers clashed within his side!
Talk not to me of sheltering hall!—
The Church of God saw Comyn fall!
On God's own altar streamed his blood;
While o'er my prostrate kinsman stood
The ruthless murderer, even as now,—
With armed hand and scornful brow.
Up! all who love me!—blow for blow!
And lay the outlawed felons low!

—*Scott.*

Rage.—Rage is a more intense form of anger. The person in whose breast rage dwells seems to have lost all self-control.

Language.—The expression of rage is about the same as anger but more intensified. The face is purple or red with accumulated blood, and though the action of the heart is increased yet it often becomes so much impeded by great rage that the countenance becomes pallid or livid. The respiration is vigorously affected, the chest heaves and the dilated nostrils quiver. The gestures of the body are aggressive. The fists are clenched, the head held erect, the limbs are rigid, the arms are raised to strike the offender. All the muscles are violently strained. The eyes roll in fiery frenzy, the mouth is commonly closed with firmness, and the teeth grind together. The desire to strike some times becomes so uncontrollable that inanimate objects are dashed to the ground. When rage is awakened in a person who is weak or childish in intellect, it displays itself in a variety of useless gestures. Such persons roll on the ground, turning over and over again, and screaming, scratching, kicking, or biting everything within reach.



In a Rage.

But sometimes the whole body is affected in a wholly different manner, especially in extreme rage. Then the body trembles, the lips are paralyzed, the voice sticks in the throat. The vocal organs quiver, stuttering sounds gurgle forth, the tones are loud, harsh, and discordant. In rapid utterance the mouth

foams. The hair sometimes becomes bushy or bristles. There is as in the case of anger a deep frown on the forehead but at times the brow becomes smooth. The eyes are wide open with contracted pupils, and glisten with fire as they roll bloodshot through their sockets gorged with blood and seem about to burst the muscles which hold them. The veins of the neck swell, the temples throb, and the walk is frantic and violent. The voice runs through all the notes from the lowest whisper to the short shrill scream. The articulation is hard, the enuunciation husky, noisy and harsh. A sharp hissing sound accompanies the vocalization of the words. When all self-control is lost, there is the most furious gesticulation accompanied by screams, shouts, and hysterical laughter.

OTHELLO'S JEALOUS RAGE.

Oth. If thou dost slander her and torture me,
Never pray more; abandon all remorse;
On horror's head horrors accumulate;
Do deeds to make heaven weep, all earth amazed;
For nothing canst thou to damnation add
Greater than that.

—*Shakespeare.*

You common cry of curs! whose breath I hate
As reek o' the rotten fens,—whose loves I prize
As the dead carcasses of unburied men,
That do corrupt my air,— *I* banish *you!*

Vengeance or Revenge.—This is a terrible passion and partakes of all the characteristics of rage, anger, and indignation but differs from these in the fact that the pain intended to be inflicted has been premeditated. Rage and anger are more impromptu, but vengeance is deep-rooted hatred purposely entertained and waiting an opportunity to let loose its ma-

lignity. In the act of exploding the accumulated wrath, vengeance may take on all the forms of expression detailed under anger, but the feeling is often concealed under a cloak of hypocrisy, in which case many of the signs of anger will be suppressed. The cowardly man hides his revenge under a calm exterior. His looks are deceptive, a bitter smile plays on his lips, his step is soft and noiseless, manners insinuating, and his speech daubed with honey. Calumny is his most powerful weapon. With jesuitical casuistry he plods and perseveres. He insinuates his hatred into more noble minds and urges them on to take vengeance for him. Iago, and Glenalvon are examples of this passion.

REVENGE.

"If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me of half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated my enemies. And what's his reason? I am a Jew! Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Is he not fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same summer and winter, as a Christian is? If you stab us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me, I will execute; and it shall go hard, but I will better the instruction.

HATRED.

Here I devote your senate! I've had wrongs,
To stir a fever in the blood of age,
Or make the infant's sinews strong as steel.
This day's the birth of sorrows! This hour's work

Will breed proscriptions.—Look to your hearths my lord
For therewith henceforth shall sit, for household gods,
Shapes hot from Tartarus! All shames and crimes;
Wan Treachery, with his thirsty dagger drawn;
Suspicion, poisoning his brother's cup;
Naked Rebellion, with the torch and axe,
Making his wild sport of your blazing thrones;
Till Anarchy come down on you like Night,
And Massacre seal Rome's eternal grave!"

Hatred.—Hatred is a mild form of anger. It springs from dislike. Some one does us an injury or stands in the way of our advancement and so incurs our hatred. The language of ill-temper expresses hatred in the mild form, but when we reflect on the injuries perpetrated, hatred may become anger, in which case many of the gestures for that passion will be its appropriate language.

If the person whom we dislike is insignificant then our hatred is expressed by simple disdain or contempt; but if powerful our hatred may become terror.

QUEEN ANNE'S CURSE ON RICHARD.

Cursed be the hand that made these fatal holes!
Cursed be the heart that had the heart to do it!
Cursed the blood that let this blood from hence!
More direful hap betide that hateful wretch,
That makes us wretched by the death of thee,
Than I can wish to adders, spiders, toads,
Or any creeping venom'd thing that lives!
If ever he have child, abortive be it,
Prodigious and untimely brought to light,
Whose ugly and unnatural aspect
May fright the hopeful mother at the view;
And that be heir to his unhappiness!
If ever he have wife, let her be made
As miserable by the death of him
As I am made by my poor lord and thee.

Antipathy.—Antipathy is a more deep-rooted feeling than hatred. Fear has much to do with its intensity. We manifest antipathy against poisonous reptiles probably because we fear them. Anything which is associated with fear and disgust excites antipathy. Race peculiarities, differences in religious creeds or worldly station excite antipathy. The repugnance thus engendered is a powerful factor in revenge. As examples of hated races the Jews and Irish are prominent. The Persian race was hated by the Greek. Religious antipathy may be observed among the various Christian sects.

IMPRECATION.

When we have suffered injury from persons who are so strong and influential that we cannot inflict punishment upon them we express our indignation in imprecations. We wish that evil may attend them and that their ill-gotten power may be a trap to them. Cursing, prophesying ill, and evil wishing are forms of imprecation. The language is the same as hatred and revenge, but checked in mid-volley by the consciousnes that it is not in our power to carry out our threats. The brows are strongly knit and drawn down, the eyelids fall over the eyes in such a way that the eyes appear half shut, but the visible portion is full of lurking and intense hatred. The countenance has the expression of restrained vengeance waiting an opportunity to scathe and lacerate the hated one. The tones of the voice are harsh, pectoral, and guttural. The utterance is impeded by the intensity of the passion, and the words are hissed between the teeth. When the person prospers after the imprecation, the imprecator grinds his teeth and

draws his mouth from side to side in impotent rage at his disappointment.

QUEEN ANNE CURSES GLOUCESTER.

Anne. Foul devil, for God's sake, hence, and trouble us not;
For thou hast made the happy earth thy hell,
Fill'd it with cursing cries and deep exclaims.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries.
O, gentlemen, see, see! dead Henry's wounds
Open their congeal'd mouths and bleed afresh!
Blush, blush, thou lump of foul deformity;
For 'tis thy presence that exhales this blood
From cold and empty veins, where no blood dwells:
Thy deed, inhuman and unnatural,
Provokes this deluge most unnatural,
O God, which this blood madest, revenge his death.

Envy.—This is one of the malignant passions. It is complex, the elements being the propensity of destructiveness acting in sympathy with offended self-esteem, a love of approbation or some other wounded sentiment. Our pride, for example, leads us to magnify our abilities and when somebody steps ahead of us into a position which we had desired we envy that person. There our self-esteem is evidently wounded, and destructiveness is ready to supply an element of hatred for the person who has thwarted our ambition. So also in our eager desire for the good opinion or favors of others there may spring up causes of envy. If some other person steps in and becomes more of a favorite than ourselves with the person we love, envy will arise in our minds. We wish that we had the manners, talent, natural ability which our supplanter possesses. This brooding over his superior graces and our inferior endowments kindles in our

hearts a strong dislike for him, his manners, and his accomplishments which may become a feeling of intense hatred. We are then inclined to disparage those very graces which have won him success, and take every opportunity to misrepresent his actions or speak slightingly of his accomplishments. Envy is a mean, skulking, despicable feeling and flourishes most powerfully in secret. It hides its head under a mask of friendship. Hypocrisy is the twin sister of envy and renders her effectual aid. An envious rival always assumes a double face ; he flatters with the tongue but wounds with his hands. He pretends to speak for your interest, but so words his thoughts that a double meaning is conveyed.

ENVIOUS.

An envious man is the meanest, most dangerous enemy one can have. While by his half-praising tone he ingratiates himself into the hearts of others, giving them the impression that he is a friend, yet he deals more deadly blows at your character or reputation than your most outspoken enemy, because from his profuse language of praise, those who listen to him are inclined to believe he is a friend and so regard all that he says as spoken through genuine honesty. Iago is a correct representative of the envious character ; he artfully betrays Othello to his own destruction by pretending to give advice as a friend. The envious man has a keen desire to possess what he sees in others, especially what elevates others in position and influence. When the envious man is off his guard he betrays his feelings.

When he hears of his rival's success, or hears him praised, he becomes pale, or if bitterly disappointed he draws down his visage and bites his lip. He then tries to disparage the achievement, or the character of the person by attributing his success to other causes than his own natural talents. When he meets his rival he will, however, change his tone of disparagement to one of praise in order that he may take an unfair advantage at some future time. It is very common for an envious man to disparage an eminent rival, by opposing to him men of inferior accomplishments as more worthy of praise and honor. The envious man is always restless and never happy, the faintest whisper of praise bestowed upon others causes a thrill of vexation to chill his heart. His look is generally downcast, mournful, repining, or disappointed. Hence the attitudes of body will be restless, the countenance anxious, troubled and cloudy, the glance of the eye sharp and biting, and the lips sometimes curled with a derisive sneer.

The tones of the voice are insinuating; the quality changes, at times smooth and persuasive, when the mask of friendship is assumed; at other times harsh and guttural, when his hateful schemes are successful. The rate of utterance, stress, and inflection are calculated and cautiously given.

The character of Iago is drawn by Shakespeare full of hypocrisy, envy and hatred.

IAGO DECLARES HIS ENVY OF CASSIO AND HATRED OF OTHELLO.

Rod. Thou told'st me thou didst hold him in thy hate,
Iago. Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capp'd to him: and, by the faith of man,
I know my price, I am worth no worse a place:
But he, as loving his own pride and purposes,

Evades them, with a bombast circumstance
Horribly stuff'd with epithets of war;
And, in conclusion,
Nonsuits my mediators; for, "Certes," says he,
"I have already chose my officer."
And what was he?
Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damn'd in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the toged consuls can propose
As masterly as he: mere prattle, without practice,
Is all his soldiership. But he, sir, had the election:
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds
Christian and heathen, must be be-lee'd and calm'd
By debitor and creditor: this counter-caster,
He, in good time, must his lieutenant be,
And I—God bless the mark!—his Moorship's ancient.

Rod. By heaven, I rather would have been his hangman.

Iago. Why, there's no remedy: 'tis the curse of service,
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to the first. Now, sir, be judge yourself,
Whether I in any just term am affined
To love the Moor.

Rod. I would not follow him then.

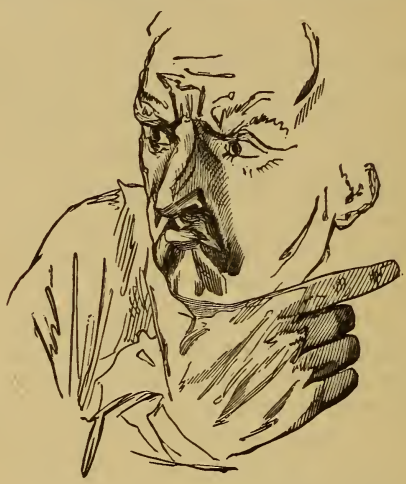
Iago. O, sir, content you:
I follow him to serve my turn upon him:
We cannot all be masters, nor all masters
Cannot be truly follow'd. You shall mark
Many a duteous and knee-crooking knave,
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender, and when he's old cashier'd:
Whip me such honest knaves. Others there are
Who, trimm'd in forms and visages of duty,
Keep yet their hearts attending on themselves.

And, throwing but shows of service on their lords,
Do well thrive by them and when they have lined their coats,
Do themselves homage; these fellows have some soul;
And such a one do I profess myself.

Malice.—Malice is deep-rooted hatred long cherished and waiting an opportunity to vent itself in cruel deeds upon its object. This hateful passion sends blasting, envious flashes from the eyes, hardens the features, firmly sets the jaws or grinds the teeth, stretches the mouth horizontally, curls the lips upward, showing the teeth, and bends the elbows with the fists clenched in a straining manner to the body. Voice is harsh, pectoral, guttural and aspirated; the words are hissed or snarled through the teeth.

Jealousy.—Jealousy shows itself in many different kinds of actions, but these actions are in harmony with the thoughts. When the mind is anxious then the actions are peevish and restless. Every allusion to the subject which causes our jealousy irritates us We suspect everybody, even those who give us information. Tears gleam in the eye and the voice weeps, and these quickly give place to elevating expressions if we catch a gleam of hope. But hopeful thoughts soon give place to gloomy forebodings, frightful imaginations and rash suspicions. With raging fury the jealous man tortured by these passions runs to and fro like a madman. The arms move with great violence, the hands are clenched, and the bloodshot eyes dart hatred and revenge. Woe to those who stand in his way when he thus rages, his very friends and informants will be swept before the torrent of his wrath. Again, reflection and the memory of past scenes of love and happiness may for a time sit dove-like brooding over his troubled soul, and he seems

to hear the beloved one protest her innocence and cry for mercy. But the darker passions of the soul swell irresistibly and flood the calmer thoughts with streams drawn from the polluted lakes of hell. "She is false as she is fair!" bursts from his passion-purpled lips, and in a moment of racking agony, loathsome



JEALOUSY.

hate and bitter grief he sheathes his dagger in the breast of the woman he loves.

The tones of the voice are rapidly changeful; at times plaintive and broken, at other times full of hatred, loathing and anger; sometimes they are loud, explosive, abrupt, then again weak and despairing.

OTHELLO'S JEALOUSY.

Iago. And did you see the handkerchief?

Oth. Was that mine?

Iago. Yours, by this hand; and to see how he prizes the foolish woman your wife! she gave it him, and he hath given it his whore.

Oth. I would have him nine years a-killing. A fine woman! a fair woman! a sweet woman!

Iago. Nay, you must forget that.

Oth. Ay, let her rot, and perish, and be damned to-night; for she shall not live: no, my heart is turned to stone; I strike it, and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side and command him tasks.

Iago. Nay, that's not your way.

Oth. Hang her! I do but say what she is: so delicate with her needle: an admirable musician: O! she will sing the savageness out of a bear: of so high and plenteous wit and invention:—

Iago. She's the worst for all this.

Oth. O, a thousand thousand times: and then, of so gentle a condition.

Iago. Ay, too gentle.

Oth. Nay, that's certain: but yet the pity of it, Iago! O Iago, the pity of it, Iago!

Iago. If you are so fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.

Oth. I will chop her into messes: cuckold me:

Iago. O, 'tis foul in her.

Oth. With mine officer.

Iago. That's fouler.

Oth. Get me some poison, Iago; this night: I'll not expostulate with her, lest her body and beauty unprovide my mind again; this night, Iago.

Iago. Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

OTHELLO SHOWS HIS JEALOUSY AGAINST DESDEMONA.

Des. Cousin, there's fall'n between him and my lord
An unkind breach: but you shall make all well.

Oth. Are you sure of that?

Des. My lord?

Oth. [Reads] "This fail you not to do, as you will—"

Lod. He did not call! he's busy in the paper.
Is there no division 'twixt my lord and Cassio?

Des. A most unhappy one: I would do much
To atone them, for the love I bear to Cassio.

Oth. Fire and brimstone!

Des. My lord?

Oth. Are you wise?
Des. What, is he angry?
Lod. May be the letter moved him;
For, as I think, they do command him home,
Deputing Cassio in his government.
Des. Trust me, I am glad on't.
Oth. Indeed!
Des. My lord?
Oth. I am glad to see you mad.
Des. Why, sweet Othello,—
Oth. [Striking her] Devil!
Des. I have not deserved this.
Lod. My Lord, this would not be believed in Venice.
Though I should swear I saw't; 'tis very much:
Make her amends: she weeps.
Oth. O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.
Out of my sight!
Des. I will not stay to offend you. [*Going.*
Lod. Truly, an obedient lady:
I do beseech your lordship, call her back.
Oth. Mistress!
Des, My lord?
Oth. What would you with her, sir?
Lod. Who, I, my lord?
Oth. Ay; you did wish that I would make her turn:
Sir, she can turn, and turn, and yet go on,
And turn again; and she can weep, sir, weep;
And she's obedient, as you say, obedient,
Very obedient. Proceed you in your tears.
Concerning this, sir—O well-painted passion!—
I am commanded home. Get you away;
I'll send for you anon. Sir, I obey the mandate,
And will return to Venice. Hence, avaunt!

Raillery, Irony or Sarcasm.—These emotions range from playful, innocent badinage to a spirit of mockery and contempt. In simple raillery the countenance is

cheerful, but changes its expression rapidly. The voice abounds in delicate rising circumflexes, pitched in moderately high keys. In irony and sarcasm there is a malicious expression in the eye as it glances laterally at the person who excites the emotion. The mouth has a sneering smile, the movements of the body are active and sometimes imitative of the person held in contempt, and the facial expression rapidly changes. The voice abounds in circumflexes and various keys.

PLAYFUL RAILERY.

THE CRITIC.—*Sterne.*

How did Garrick speak the soliloquy last night?"—"Oh! against all rule, my lord, most ungraciously! Between the substantive and the adjective, which should agree together in number, case, and gender, he made a breech thus—stopping, as if the point wanted settling; and betwixt the nominative case, which, your lordship knows, should govern the verb, he suspended his voice in the epilogue, a dozen times, three seconds and three fifths, by a stop-watch, my lord, each time." "Admirable grammarian!—But, in suspending his voice,—was the sense suspended? Did no expression of attitude or countenance fill up the chasm!—Was the eye silent? Did you narrowly look?"—"I looked only at the stop-watch, my lord!"—"Excellent observer!

SERIOUS RAILLERY.

MENENIUS, TO THE TRIBUNES BRUTUS AND SICINIUS.—*Shakespeare.*

You blame Marcius for being proud?

Brutus. We do it not alone, sir.

Men. I know you can do very little alone; for your helps are many; or else your actions would grow wondrous single; your abilities are too infant-like for doing much alone. You talk of pride: Oh! that you could turn your eyes towards the napes of your necks, and make but an interior survey of your good selves!

CHAPTER VI.

GROUP OF PRECAUTIONARY EMOTIONS AND PASSIONS.

THE emotional states of the propensities of acquisitiveness, cautiousness and secretiveness form this group. It has three subdivisions.

1. *Acquisitive Class.* Avarice or Greed of Accumulation, Covetousness.

2. *Precautionary Class.* Watchfulness, Prudence, Timidity or Indecision, Suspicion, Alarm, Fear, Terror, Horror, Despair, or Despondency.

3. *Secretive Class.* Secretiveness, Cunning, Slyness, Curiosity, Hypocrisy.

GENERAL CHARACTERISTICS OF THE PRECAUTIONARY GROUP.

Mental. — The acquisitive and secretive class is mentally pleasurable. There is enjoyment felt in hoarding and secreting. The passionate states of the precautionary class are mentally painful.

Physiological.—Vital action in the secretive and acquisitive class is moderately increased. In the passionate states of the precautionary class it is diminished.

Expressional.—The expression of the countenance is not open, the facial muscles draw the features inward

and downward. The attitudes of the body are cat-like, the body itself is made as small as possible. In the passionate states the body trembles and the person seeks refuge in flight.

ACQUISITIVE CLASS.

Avarice or Greed of Accumulation.—Avarice arises from the excessive and perverted activity of the propensity of acquisitiveness. To provide for the future by the accumulation of wealth is a noble endeavor, but when this desire becomes an all-engrossing passion it leads to mean and niggardly actions. The desire for money in the heart of the miser is so intense that he will resort to the most base and selfish practices in order to amass it. The passion of avarice may be witnessed every day in some form or other among those who are engaged in the accumulation of property. The calculation of every cent, the sacrifice of innocent and healthful pleasures, the neglect to perform acts of kindness in order to make the accumulation as great as possible are only a few of the actions of an avaricious man. The expressions of this passion are those movements of the body and face which would be most likely to become habitual, because occurring in the daily occupations which have the accumulation of wealth as their aim. The body is bent or stooped. The walk is noiseless, the steps short, the hands move nervously. In all the attitudes there is an expression which seems to imply "quick to take and slow to give." A person who is avaricious is constantly in fear of penury. He always pleads poverty. Though he has abundance, he spends but little. The expression of his face is eager, thin, and grasping. All the lineaments of the

features are flattened, drawn in, or pinched ; there is no frankness in the expression of the miser's face. In his business transactions he is selfish and often cruel, at times cowardly, always plodding and deceitful. The following lines faithfully portray a person under the influence of avarice.

THE MISER COUNTING HIS GOLD.

So, so! all safe! Come forth, my pretty sparklers,—
Come forth, and feast my eyes! Be not afraid!
No keen-eyed agent of the government
Can see you here. They wanted me, forsooth,
To lend you, at the lawful rate of usance,
For the state's needs. Ha, ha! my shining pets,
My yellow darlings, my sweet golden circlets!
Too well I loved you to do that—and so
I pleaded poverty, and none could prove
My story was not true.
Ha! could they see
These bags of ducats, and that precious pile
Of ingots, and those bars of solid gold
Their eyes, methinks, would water. What a comfort
Is it to see my moneys in a heap
All safely lodged under my very roof!
Here's a fat bag—let me untie the mouth of it.
What eloquence! What beauty! What expression!
Could Cicero so plead? Could Helen look
One half so charming.

Covetousness resembles avarice, and what has been said under that passion applies to this. The special difference seems to be in the direction of the spirit of greed. An avaricious man may desire the possessions of others, but his principle aim is accumulation by his own or by the industry of others; the covetous man, on the other hand, does not care for the things which he provides for himself, but would often have those of his neighbor. He looks with

longing eyes upon everything possessed by others and wishes that he possessed such things.

Language.—This emotion gives a discontented, envious, and greedy look. It invests the property of others with more than actual value. The covetous man expresses himself in the language of desire. "Oh, I wish this was mine!" "Where did you get it?" "Could you obtain one for me?" "Won't you give it to me?" "I guess I will take it home, you have no use for it; it is just what I have been looking for." The hand fondles the coveted article, and the eye looks at it eagerly. Even when the article has been examined sufficiently he retains it and surrenders it very unwillingly. When unobserved he even acts as if he would fain conceal or carry it away in his pocket; if he is moved with hatred or a jealous envy of the possessor he will mutilate the object in order to diminish the joy which he fancies the possession brings to his rival.

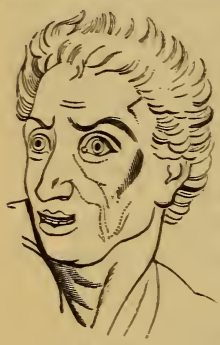
PRECAUTIONARY CLASS.

Fear is a mental passion having its origin in the apprehension of danger. It springs from a preternatural excitement of the propensity of cautiousness, induced by the presence of an object, real or imaginary, which threatens great harm to life, character, fortune, or reputation. It is a very violent passion and dominates the whole body and mind of man while it lasts. Its effect upon the constitution is exceedingly depressing. It has many degrees of excitement, from a simple state to one of extreme violence. These grades are known by the names, fear, terror, horror, despair.

Fear in its simple condition resembles astonishment in some of the bodily gestures. The eyes are strained wide open and the attitudes of the body are in a con-

dition of attention as in astonishment. The more violent states of fear depend upon the nearness and the magnitude of the danger. If the person suffering from fear has committed murder, and punishment is near, he will be thrown into a violent state of terror.

If some dreadful calamity has just occurred which has destroyed many dear friends and from which the person himself has barely escaped, then the state of fear will be one of horror. Fear may be skillfully employed in oratory, though it is much better to appeal to love, in support of measures advocated to arouse people to a sense of the danger in which they stand, either as sinners before God or as citizens, calmly submitting to the deprivation of their rights as freemen. It is often needful. The use of fear in efforts to control men has been the chief weapon of kings and priests. It is now more common and more noble to sway men by love. Fear is an ignoble passion, but love is an honorable sentiment.



FEAR.

Language.—In fear the senses of sight and hearing are intensely acute. The eyes are wide open and stare eagerly, the eyebrows are raised, the mouth is opened wide to inhale the air as noiselessly as possible. The frightened man stands motionless as a statue or crouches down as if to escape the threatening object. The heart beats so violently as to knock against the ribs. The mental and bodily state is disordered, the will is utterly powerless to control. The lines on the face are distorted, the face itself is pale, haggard, and fearful. Every muscle of the body trembles. The skin exudes a cold sweat, and icy cur-

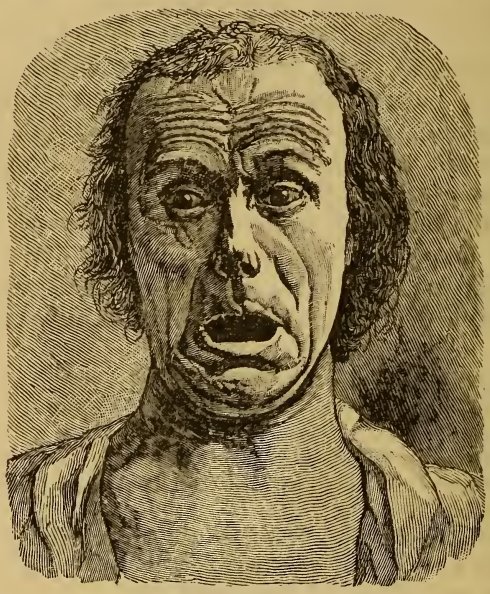
JOHN B. GOUGH.

rents ooze through the body. The breathing is spasmodic, the lungs are kept distended while the breathing is short and rapid; there is a gasping in the throat, inflation of the nostrils, convulsive opening of the mouth, and dropping of the jaw. The cheeks show signs of the troubled spirit within by their convulsive and hollow motion. The lips nearly conceal the teeth but allow the tongue to be seen. The muscles of the lips and neck tremble. The mouth becomes dry, and opens and shuts convulsively. The expression varies according to the danger. If the evil impending, threatens bodily mischief then the gestures will be as follows: The person will assume an attitude of supplication; the hands will try to protect the body. Falling on his knees he will protest his innocence, crying and shouting for mercy. The tones of the voice are aspirated or half-whispering. Explosive utterance and doubtful inflections.

"Now o'er one half the world
Nature seems dead: and wicked dreams abuse
The curtained sleep; now witchcraft celebrates
Pale Hecate's offerings; and withered murder,
Alarumed by his sentinel, the wolf,
Whose howl's his watch, thus with his stealthy pace
Towards his design
Moves like a ghost.—Thou sure and firm-set earth!
Hear not my steps, which way they walk; for fear
The very stones prate of my where-about,
And take the present horror from the time,
Which now suits with it."

Terror.—Terror is a more violent state of fear, and the above signs are increased in intensity. The protruding eyeballs are fixed on the object without the power of withdrawal. Sometimes they roll from side

to side with the pupils dilated. The deathlike pallor of the face increases, the throat eagerly gulps in the catching air, and the motion of the lips is convulsive. All the muscles of the body become rigid or are thrown into convulsive movements. The hands are alternately clenched and opened. The arms are thrown forward as if to avert the danger or are



TERROR.

thrown wildly over the head as if to ward off a blow. If the body can recover from its paralyzed condition the person seeks to escape in flight, but often looks back to see if the object pursues. In the most passionate state of fear the sweat exudes visibly from every part of the body. All the muscles of the body are relaxed and utter prostration follows.

The voice utters terrific screams and inarticulate cries. The tones are harsh, guttural, hollow, and tremulous. Utterance faltering, irregular and weak.

KING RICHARD'S DREAM.

K. Rich. Give me another horse: bind up my wounds.
Have mercy, Jesu!—Soft! I did but dream.
O coward conscience, how dost thou afflict me!
The lights burn blue. It is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear? myself? there's none else by:
Richard loves Richard; that is, I am I.
Is there a murderer here? No. Yes, I am:
Then fly. What, from myself? Great reason why:
Lest I revenge. What, myself upon myself?
Alack, I love myself. Wherefore?—for any good
That I myself have done unto myself?
O, no! alas, I farther hate myself
For hateful deeds committed by myself!
I am a villian: yet, if I lie, I am not.
Fool, of thyself speak well: fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, in the high'st degree;
Murder, stern murder, in the direst degree;
All several sins, all used in each degree,
Throng to the bar, crying, Guilty! guilty!
I shall despair. There is no creature loves me;
And if I die, no soul shall pity me:
Nay, wherefore should they, since that I myself
Find in myself no pity to myself?
Methought the souls of all that I had murder'd
Came to my tent: and every one did threat
To-morrow's vengeance on the head of Richard.

FROM REVELATIONS.

And I beheld when he had opened the sixth seal, and lo! there was a great earthquake. And the sun became black as sackcloth of hair, and the moon became as blood; and the stars of heaven fell unto the earth, even as a fig-tree casteth her un-

timely figs, when she is shaken of a mighty wind. And the heaven departed as a scroll when it is rolled together; and every mountain and island were out of their place. And the kings of the earth, and the great men, and the chief captains and the mighty men, and every bond-man, and every free-man, hid themselves in the dens and in the rocks of the mountains; and said to the mountains and rocks, 'Fall on us, and hide us from Him that sitteth on the throne, and from the wrath of the Lamb: for the great day of his wrath is come; and who shall be able to stand!'

Horror.—This state of mind is almost the same as terror. It is produced by the sight of a dreadful catastrophe or of some one about to suffer a horrible death. There may be no danger to ourselves, but by the power of the imagination and sympathy we feel as if we were actually undergoing the terrible infliction. The gestures are the same for those of terror with some modifications. The brows are more knit and frowning. There seems to be a greater concentration of mental energy and self-control. The body shrinks or turns aside. The arms are thrown outward as if to push the horrible sight away. A very common movement to express horror is the elevation of both shoulders with the bent arms pressing against the sides or chest and accompanied by a shiver and a deep inspiration or expiration. The tones are hollow, pectoral, and aspirated. Utterance characterized by impassioned and yet suppressed force. The voice must never become so loud and strong so as to destroy the suppressed or whispering tone of fear.

JULIET'S SPEECH BEFORE TAKING THE SLEEPING POTION.

Farewell! God knows when we shall meet again,
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life:
I'll call them back again to comfort me:

Nurse! What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all!
Shall I be married then to-morrow morning?
No, no: this shall forbid it: lie thou there.
[*Laying down her dagger.*
What if it be a poison, which the friar
Subtly hath minister'd to have me dead,
Lest in this marriage he should be dishonour'd,
Because he married me before to Romeo?
I fear it is: and yet, me thinks, it should not,
For he hath still been tried a holy man.
How, if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? there's a fearful point!
Shall I not, then, be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like.
The horrible conceit of death and night
Together with the terror of the place,—
As in a vault, an ancient receptacle,
Where, for these many hundred years, the bones
Of all my buried ancestors are pack'd
Where bloody Tybalt, yet but green in earth,
Lies festering in his shroud: where, as they say,
At some hours in the night spirits resort:—
Alack, alack, is it not like that I,
So early waking, what with loathsome smells,
And shrieks like mandrakes' torn out of the earth,
That living mortals, hearing them, run mad:—
O, if I wake, shall I not be distraught,
Environed with all these hideous fears?
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desperate brains?
O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body

Upon a rapier's point: stay, Tybalt, stay!
Romeo, I come! this do I drink to thee.

'In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up.—It stood still; but I could not discern the form thereof. An image was before mine eyes; there was silence; and I heard a voice saying, 'Shall mortal man be more just than God? Shall a man be more pure than his maker?'

Prudence is the result of wisdom and reflection. Cautiousness is an element in prudence, it whispers "take care;" then the intellect weighs the matter and decides. When a person acts from such instinctive promptings of cautiousness and reflection we call him "prudent." A prudent person will weigh all his words and actions; he will do nothing from impulse; he never makes an indiscreet or offensive remark. The words will be few and well chosen, gestures moderate, manner unassuming and dignified. The expression of the countenance inspires confidence and authority. The tones of the voice are subdued, utterance slow and well weighed, and inflections doubtful.

Timidity or Indecision.—Timidity may spring from fear or from prudence, in either case the actions are about the same. The walk is undecided, irregular, short and long steps, sometimes quick, then slow. Movements calculated and actions weighed. The manner nervous and hesitating. The voice subdued in tone and monotonous in expression, inflections and emphasis undecided.

Suspicion arises whenever the conduct of persons belie their words. It is expressed by the restless inquiring motion of the eye, shaking the head, shrug-

ging the shoulders, natural tendency to turn away from those who address us. The movements are nervous, cautious, never natural or self-possessed. The walk

SUSPICION.

is circumspect and watchful. The whole expression is unhappy. The tones of the voice are full of insinuation and jealous inquiry; rising and doubtful inflections prevail.

Despair arises when we have lost hope in our efforts or situation. Grief and sorrow generally accompany despair.

Language.—The attitudes are various. Despair renders a person indifferent to all that passes. The face is generally pallid, haggard, and vacant. Features sad and melancholy. Tears may flow, sighs may find utterance in feeble moans or whines. The head droops and hands are wrung. If the cause is sudden there may be great violence of movement.

JOB'S DESPAIR.

And now my soul is poured out upon me; the days of affliction have taken hold upon me. My bones are pierced in me, in

the night season; and my sinews take no rest. He hath cast me into the mire; and I am become like dust and ashes. I cry unto thee, and thou dost not hear me: I stand up, and thou regardest me not. Thou art become cruel to me: with thy strong hand thou opposest thyself against me. Thou liftest me up to the wind; thou causest me to ride upon it, and dissolvest my substance. For I know that thou wilt bring me to death, and to the house appointed for all living.

Admonition is the desire which arises to warn our friends when we perceive the danger they are about to encounter. It is a result of intellectual reflection and also of the precautionary instinct of cautiousness.

Language.—The face is grave and almost severe, the head is sometimes shaken at the person we admonish, and the right hand with the forefinger pointed is directed toward him as if signifying "beware." The voice is low, with tones of authority, prudence, pity, and reproach.

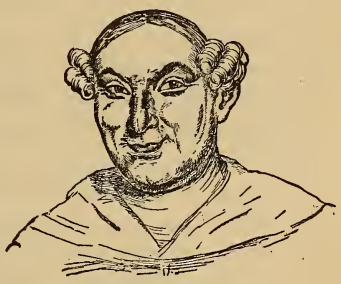
THE SECRETIVE CLASS.

Secretiveness.—There seems to be an instinct in the human constitution which prompts to prudential concealment. Many thoughts and desires arise at times, which, if clothed in words, would injure ourselves or others and shock the community; it is absolutely necessary that such thoughts should not be uttered; hence God has implanted in us an instinct which, like a doorkeeper, closes the gates of exit upon all these thoughts and gives the intellect an opportunity to sit in judgment upon them.

"A fool," says Solomon, "uttereth all his mind, but a wise man keepeth it in till afterward." This is a wise and necessary precaution, and in its simple state secretiveness originates traits of character worthy of

commendation, such as prudence, reserve, policy, and discretion; but when emotional and passionate it gives rise to the more objectionable form of cunning, statesmancraft and hypocrisy.

Cunning gives a love for secret or hidden ways of doing things. It is more delightful to tread the occult than the straight, open path; to overcome an enemy by strategy than by honest straight-forward tactics; to gain confidence and reputation by flattery and hypocrisy than by faithful service. The cunning savage with a yell of delight springs from his ambush upon his unsuspecting foe; the refined gentleman utters his bad thoughts or envious feelings by insinuation rather than by frank words. When cunning becomes a passion intense enjoyment is experienced, even in the crafty performance of small matters. To get the better of a person by stealthy measures is regarded as commendatory. A thrill of pleasure arises when some deep-laid plot has been successful. The emotion of cunning is highly dramatic.



CUNNING.

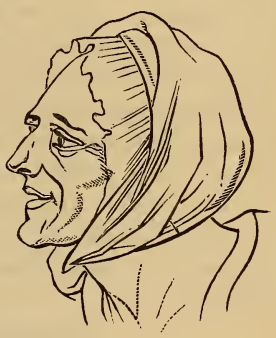
Language.—Cunning shows itself in the dispositions and actions of men. It gives a calm, profound and crafty concern for one's own interest, disguises real sentiments and purposes, and seeks at the same time to unveil the secrets and mysteries of others. When unobserved by others a cunning person will dismiss from his countenance all expression save that of a vague and indefinite smile; no word that would reveal his purpose is permitted to escape him. He is

always suspicious ; conscious of employing hidden ways himself, he is prone to put evil interpretations on the actions of others. In order to gain his end he will dissemble, flatter, and even lie. He will present only the most favorable side, or that view of the cause which he thinks will most readily win the victory. All the attitudes have an air of concealment. The walk and motions of the body are catlike. The face assumes a vacant expression when closely observed, but as every emotion struggles for expression the language of cunning, though restrained, will display itself in quick darts and gleams. There is then a close, sly look, a quivering and uneasy rolling of the eye from side to side, accompanied by furtive glances and a slight effort to avoid inspection. There is also an assumption of the voice and gestures of the honorable sentiments, or of those which express the opposite of cunning. The cunning man slyly pretends friendship. What seems occult and dishonorable he smooths over, or declares them necessary and unavoidable under the circumstances, or else that they were performed with the best intentions. He cloaks deceit with the look of frankness, and his fear of being detected, with the calm unconcerned air of dignified pride. The attitudes are like those of a cat watching a mouse. The head is bent forward and moves gently from side to side. The eyes peer eagerly out from their sockets. The body is made as light as possible, and is bent forward with the shoulders drawn up almost to the ears, the feet glide as if they moved on glass. The voice is muffled or aspirated ; accents equivocating, and the tones full of doubtful meaning.

Curiosity.—There is often an uncontrollable desire in some minds to pry into other people's affairs. The

motive may be one simply of idle inquisitiveness or it may be the selfish desire to profit by the knowledge of other persons affairs. Persons influenced by curiosity often overstep the bounds of etiquette and become bores in society.

Language.—A curious person assumes attitudes and motions suggestive of a prying disposition. If he is in conversation with a person he scans him over carefully as if to ascertain if there is anything peculiar about his dress or manners. If sitting at a table he will exercise his inquisitive disposition by picking up whatever happens to be within his reach —books, pictures, etc.; and looks at the names on the title page, turns over the leaves, or performs other similar actions. Curiosity may become a passion and lead to the performance of very indiscreet actions. This passion may be called *prying* curiosity, which shows itself in various movements, such as looking through the keyhole or a crack in the door, playing eavesdropper, asking questions when others are talking upon topics which are connected with the subject of his inquisitiveness. The voice abounds in peculiar, rising, circumflex accents. The tones are full of inquiry and interrogation.



CURIOSITY.

Hypocrisy is one of the meanest and most cowardly feelings in man. It arises from cowardice and villainy. Envy and selfishness are also ingredients of this passion. When a man is conscious of his own weakness and inability to attain to the respectful eminence of those whom he envies, he seeks by covert

acts to injure them. While he greets them with an open smile and friendly word he at the same time wounds them in the dark. He is never weary in his protestations of friendship, and yet he is sure to betray a confidence for his own advancement. Iago is a true type of a hypocite.

Language.—As the main purpose of the hypocrite is to conceal his real feelings and express those which he does not feel, the countenance will reveal a variety of motives. The lips may smile and the eyes open with simulated joy, but still the countenance as a whole will be changeful, restless and deceitful. The looks are often averted and cannot meet the direct glance of the person with whom he converses. Manners calculated and insinuating; movements not impulsive, except when designedly so; walk and actions accommodating attitude humble, so as to avoid suspicion; voice persuasive and sympathizing. Hypocrisy knows the value of virtues in society and hence studies to imitate them. She adorns herself with the garments of innocence, humility, honor, piety and religion.

EXAMPLES OF HYPOCRISY.

GLOUCESTER'S CONFESSION OF HIS HYPOCRISY.

I do the wrong, and first began to brawl,
The secret mischiefs charge of others.
Clarence, whom I, indeed, have laid in darkness,
I do beweep to many simple gulls;
Namely, to Hastings, Derby, Buckingham;
And say it is the queen and her allies
That stir the king against the duke my brother.
Now, they believe it; and withal whet me
To be revenged on Rivers, Vaughan, Grey:
But then I sigh: and, with a piece of scriptures,
Tell them that God bids us do good for evil:

And thus I clothe my naked villainy
With old odd ends stolen out of Holy Writ;
And seems a saint, when most I play the devil."

Iago's Confession of his Hypocrisy.

And what's he then that says I play the villain:
When this advice is free I give and honest,
Probal to thinking and indeed the course
To win the Moor again? For 'tis most easy
The inclining Desdemona to subdue
In any honest suit: she's framed as fruitful
As the free elements. And then for her
To win the Moor—were't to renounce his baptism,
All seals and symbols of redeemed sin,
His soul is so enfetter'd to her love,
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell!
When devils will the blackest put on,
They do suggest at first with heavenly shows,
As I do now: for whiles this honest fool
Plies Desdemona to repair his fortunes
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear,
That she repeals him for her body's lust;
And by how much she strives to do him good,
She shall undo her credit with the Moor.
So will I turn her virtues into pitch,
And out of her own goodness make the net
That shall enmesh them all.

CHAPTER VII.

TRANSCENDENTAL GROUP.

THE emotional states of the primitive faculties of Veneration, Sprituality, Hope, Conscientiousness, Imitation, Mirthfulness, Ideality and Sublimity form this group. It has six subdivisions.

1. *Submissive Class.*—Veneration, Reverence, Devotion, Loyalty, Admiration.

2. *Supernatural Class.*—Marvelousness. Wonder, Novelty, Surprise, Faith, Credulity, Astonishment.

3. *Anticipatory and Exuberant Class.*—Hope, Expection, Gladness, Cheerfulness, Joy, Rapture, Delight, Animation, Triumph, Exultation, Enthusiasm.

4. *Conscientious Class.*—Conscientiousness, Love of Justice, Duty, Truth, Repentance, Guilt, Remorse.

5. *Imitative and Mirthful Range.*—Imitation, Mimicry, Humor, Mirthfulness, Ludicrousness.

6. *Imaginative and Aesthetic Range.*—Harmony, Loveliness, Sublimity, Majesty, Awe, Grandeur, Splendor.

GENERAL CHARACTERISTICS OF THE TRANSCENDENTAL GROUP.

Mental.—The transcendental emotions are mentally elevating. The feelings are buoyant, vigorous and pleasurable. They are called transcendental because

they elevate the mind into regions beyond the considerations of self and earthly things. They invest things with a superhuman or transcendental coloring.

Physiological.—The vital action is increased especially in the exuberant class. In the conscientious range the emotions of guilt, remorse, repentence, etc., diminish or render vital action irregular.

Expressional.—The countenance is elevated, eyes open, eyebrows arched. The gestures are expansive, all embracing and directed upwards.

SUBMISSIVE CLASS.

Veneration is a religious sentiment, it has several elements in its composition. Love, fear, respect and the sentiment of the sublime are blended together. The highest form of veneration is love of God, reverance for religion, sacred rites and ceremonies. The love element manifests itself in regarding the Supreme Being as worthy of veneration because he is a God of love. God as a father is honored and reverenced by the love element in veneration. Fear venerates with awe and wonder the Supreme Being as the Sovereign Ruler of the universe. Sublimity forms an element in veneration because God is associated with power, majesty and all the profound mystery of the supernatural. Veneration inspires a feeling of reverance for the past rather than the present. Age is venerable, novelty is irreverent. Ancestry, rites and ceremonies venerable with age, moss-covered ruins, famous places, castle walls, ancient regalias, the ensignia of power and authority awaken feelings of veneration. The sentiment is possessed by nearly every human being in some form or other. All nations venerate a Supreme Being and the mysteries of the supernatural

world. Those who do not believe in the supernatural have yet reverential sentiment toward authority, virtue and greatness. To awaken this emotion in the hearts of men and women and employ it in aid of his cause should be the aim of the orator. The orator should endeavor to show that the measure he advocates is venerable, virtuous and religious. He should appeal to the wisdom of ancient times, to the deeds of venerable men, to customs hallowed and honored by the wise and virtuous of all ages, to principles sanctioned by generations of faithful practice.

Language.—The countenance has an intense expression of devotion. The muscles of the face cease to act with vigor. The eyelids and cheeks are drawn slightly downwards, and the expression is one of tender love. When veneration is passionate the person is oblivious to all that passes ; the attitude is humble, the eyes glance upward, the body bows in adoration, and the soul pours forth its reverential feeling in prayer. The gestures sometimes vary. The features may become languid and sad, the attitude motionless, and the arms crossed on the chest.

The Psalmist says : "I will lift up mine eyes unto the hills from whence cometh my help." And the poet eloquently defines veneration,—

> Prayer is the upward glancing of the eye
> When none but God is near.

EXAMPLES OF VENERATION.

RICHMOND'S APPEAL TO GOD.

> O Thou, whose captain I account myself,
> Look on my forces with a gracious eye :
> Put in their hands thy bruising irons of wrath,
> That they may crush down with a heavy fall
> The usurping helmets of our adversaries !

Make us thy ministers of chastisement,
That we may praise thee in the victory!
To thee I do commend my watchful soul,
Ere I let fall the windows of mine eyes:
Sleeping and waking, O, defend me still!

ANGELIC ADORATION.—*Milton.*

Thee, Father, first they sung, omnipotent,
Immaculate, immortal, infinite,
Eternal king: Thee, Author of all being,
Fountain of light, thyself invisible
Amidst the glorious brightness where Thou sitt'st,
Throned inaccessible, but when thou shad'st
The full blaze of thy beams, and, through a cloud
Drawn round about thee, like a radiant shrine,
Dark with excessive bright, thy skirts appear,
Yet dazzle Heaven that brightest seraphim
Approach not, but with hoth wings veil their eyes.

Admiration is an emotion aroused in us by the contemplation of excellence or superiority. It has an element of love in it. Another sentient being is necessary in order to produce the highest emotion of admiration, and in such case develops into love. Admiration can be felt also for inanimate objects, beautiful scenery, etc., but this is more a product of ideality and will be treated under that head.

Language.—The features are slightly raised, the eyes are opened, the eyebrows elevated. In admiration mingled with surprise the mouth opens and the lips curl in the form of a smile. The action of the heart increases the vital circulation.

REVERENCE.

FROM THE HYMN OF THE SEASON.—*Thompson.*

These, as they change, Almighty Father! these
Are but the varied God. The rolling year
Is full of thee.———

And oft thy voice in dreadful thunder speaks;
And oft at dawn, deep noon, or falling eve,
By brooks and groves, in hollow-whispering gales.—
In Winter, awful Thou! with clouds and storms
Around Thee thrown, tempest o'er tempest rolled,—
Majestic darkness! On the whirlwind's wing,
Riding sublime, Thou bidd'st the world adore,
And humblest Nature, with Thy northern blast."

From the Forest Hymn.—*Bryant.*

Father! Thy hand
Hath reared these venerable columns; Thou
Didst weave this verdant roof. Thou didst look down
Upon the naked earth; and, forthwith, rose
All these fair ranks of trees. They in Thy sun
Budded, and shook their green leaves in Thy breeze,
And shot towards heaven. The century-living crow,
Whose birth was in their tops, grew old and died
Among their branches, till at last, they stood,
As now they stand, massy, and tall, and dark,—
Fit shrine for humble worshipper to hold
Communion with his Maker!

Devotion or Loyalty.—Veneration and love are the root elements of devotion. We are loyal to our country, party, friends, or principles because they are venerable and worthy of our love. We are easily influenced by appeals made to our loyalty and we detest those who desert or betray a cause which they have espoused.

Language.—Devotion is similar to friendship and veneration in its unstudied expression.

SUPERNATURAL CLASS.

Marvellousness or Spirituality.—There appears to be a faculty in man the function of which is the perception of spiritual truths. In its simple excitemental state it produces faith and wonder. In its emotional and passional states it produces credulity.

The emotions springing from marvellousness have created a vast world peopled by imaginary beings. Witches and warlocks, ghosts, goblins and hobgoblins, fairies, wood-nymphs, and all the host of the upper and lower worlds, have received form and reality

TRUST IN THE SPIRITUAL.

from these emotions. Apparitions, shades of the departed, second sight, visions, dreams, and prophetic warnings spring from these emotions. They are highly dramatic; many of the plays now performed in the theatre would lose their attraction if the element of the marvellous was eliminated. Human ingenuity has invented stage arrangements which successfully

represent to the eye the supernatural creations of marvellousness.

Credulity, or faith in the supernatural, is an emotion arising from the contemplation of the creations of the heated imagination. In its passionate state of excitement credulity is prone to superstitious dreams and visions. Prompted by the emotion of credulity men have claimed a supernatural origin for their teachings, have even fancied themselves attended by spirits or angels. Legislators in ancient times, aware of its great influence, made frequent use of it to enforce and confirm their laws. They spoke in the name of God, or of supernatural powers, and the people, terrified by the danger of offending the powers of heaven or hell,willingly submitted to them. All nations look back with pleasure at their early history, full of fabulous stories.

Language.—The expression of the emotion of faith in the supernatural varies according as its objects arouse fear or happiness. A person under its influence may contemplate the supernatural world with a kind of transport or ecstacy. Troops of aerial beings may flood his vision, so beautiful in form and benign in disposition that emotions of joy will arise. With rapturous delight he throws up his arms as if to embrace them. His ears intently listen to the sound of sweet music. The body is thrown forward in the direction of the sounds while the eyes stare wildly. All the attitudes are those of joy and astonishment. Perhaps he imagines himself attended by a familiar spirit or guardian angel. He speaks and acts and makes gestures of command, entreaty or friendly conversation as if somebody was really present. Should the supernatural visitor threaten harm, then the language of fear will arise. There will be a ter-

rible struggle with the malign spirits. The heart beats quickly, and the cold perspiration starts from every pore ; the gestures are wild and disordered, and all the signs of terror manifest themselves. Rooted to the spot he cannot save himself by flight, but wildly throws his arms away from his body as if warding off the hated demon. The body trembles, the face is like a sepulchre, and the tongue cleaves to the roof of the mouth, the eyes and mouth are wide open. The supernaturalist may become a medium and enter a trance, in which state he beholds and describes many wonderful revelations.

EXAMPLES OF FAITH AND CREDULITY.

Portentous Warnings.

Cic. Good even, Casca : brought you Cæsar home ?
Why are you breathless ? and why stare you so ?
Casca. Are you not moved, when all the sway of earth
Shakes like a thing unfirm ? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds :
But never till to-night, never till now.
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incense them to send destruction.
Cic. Why, saw you any thing more wonderful ?
Casca. A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glared upon me, and went surly by,
Without annoying me, and there were drawn

Upon a heap a hundred ghastly women,
Transformed with their fear: who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day upon the marble-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
"These are their reasons: they are natural:"
For, I believe, they are portentous things
Unto the climate that they point upon.

A Prophetic Dream.

Cæs. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afeared to tell graybeards the truth?
Decius, go tell them Cæsar will not come.
Dec. Most mighty Cæsar, let me know some cause.
Lest I be laugh'd at when I tell them so.
Cæs. The cause is in my will: I will not come;
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia, here, my wife, stays me at home:
She dreamt to-night she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils eminent; and on her knee
Hath begg'd that I will stay at home to-day.
Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.

HARBINGERS OF EVIL.

Hor. A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless and the sheeted dead
Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star
Upon whose influence Neptune's empire stands
Was sick almost to doomsday with eclipse:
And even the like precurse of fierce events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.—
But soft, behold! lo, where it comes again!

Re-enter Ghost.

I'll cross it, though it blast me. Stay, illusion!
If thou hast any sound, any use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me:
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak!

A GHOSTLY APPARITION.

Enter Ghost.

Ham. Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damn'd,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee: I'll call thee Hamlet,
King, father, royal Dane: O, answer me!
Let me not burst in ignorance; but tell
Why thy canonized bones, hearsed in death,
Have burst their cerements; why the sepulchre,

Wherein we saw thee quietly inurn'd,
Hath oped his ponderous and marble jaws,
To cast thee up again. What may this mean,
That thou, dead corse, again in complete steel
Revisit'st thus the glimpses of the moon,
Making night hideous; and we fools of nature
So horribly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? wherefore? what should we do?

Wonder or Novelty.—The emotion of novelty arises when we contemplate things new or strange. New scenes, new objects, new persons, and new events in life stimulate the emotion of novelty. It prompts to invention, and under its influence an orator will coin new phrases and words. It may be skilfully employed to advance an advocate's cause. Men are interested in old truths put into new forms. When old truths are held up in the light of contrast with new truths a sense of pleasure arises, and many will embrace the new ideas because of their novelty.

Language.—Novelty expresses itself in the desire to change. Old ways and old habits are irksome. Persons under the influence of this emotion follow the fashions. The attitudes are restless. Too long continuance at one occupation is irksome. The manner of doing things varies and the speech abounds in strange expressions. The eyebrows are elevated.

Ham. Arm'd, say you?
Mar. } Arm'd, my lord.
Ber. }
Ham. From top to toe?
Mar. } My lord, from head to foot.
Ber. }
Ham. Then saw you not his face?
Hor. O, yes, my lord; he wore his beaver up.

Ham. What, look'd he frowningly?
Hor. A countenance more in sorrow than in anger.
Ham. Pale or red?
Hor. Nay, very pale.
Ham. And fix'd his eyes upon you?
Hor. Most constantly.
Ham. I would I had been there.
Hor. It would have much amazed you.
Ham. Very like, very like. Stay'd it long?
Hor. While one with moderate haste might tell a hundred.
Mar. Ber. } Longer, longer.
Hor. Not when I saw't.
Ham. His beard was grizzled,—no?
Hor. It was as I have seen it in his life,
A sable silver'd.
Ham. I will watch to-night;
Perchance 'twill walk again.

Surprise.—When we have been intently watching some scene or object our countenance and gestures change according to the number of novel and unexpected events which occur. These represent the state of mind which graduates from a feeling of surprise to admiration and astonishment. Simple attention is shown by a slight elevation of the eyebrows. Surprise raises the eyes more fully, and the mouth opens wide and the brow wrinkles. Wonder and surprise have loud, high, and slow utterance; vanishing stress, aspirated quality, and a prevalence of the rising inflection.

Gone to be married! Gone to swear a peace!
False blood to false blood joined! Gone to be friends!
Shall Lewis have Blanche, and Blanche these provinces?
It is not so; thou hast misspoke, misheard,—
Be well advised, tell o'er thy tale again:
It cannot be;—thou dost but say 't is so.

Astonishment shows itself in gestures the same but more marked than those of surprise. Every sudden emotion, including astonishment, quickens the action of the heart, the respiration is quickened, the breathing stops suddenly or inspiration is made quietly through the open mouth. The muscles of the body are relaxed, the jaw drops as if by its own weight. When the thoughts are suddenly arrested by some unexpected event or the appearance of some extraordinary object, astonishment or extreme amazement may express itself, thus, the head and body thrown back, the hands raised quickly above the head, and all the movements corresponding to rapid transition of thought. The words are spoken with difficulty and utterance appears to be denied. Sometimes the hands, instead of being raised above the head, are placed to the mouth or on the forehead. The voice is slightly aspirate, and intense rising inflections prevail. Utterance is loud, high, with vanishing stress.

ASTONISHMENT.

This drudge laid claim to me; called me Dromio; swore I was assured to her; told me what private marks I had about me, as the mark of my shoulder, the mole in my neck, the great wart on my left arm,—that I, amazed, ran from her as a witch; and I think, if my breast had not been made of faith, and my heart of steel, she had transformed me to a curtail-dog, and made me turn i' the wheel.

ANTICIPATORY AND EXUBERANT CLASS.

Hope. — The emotion of happiness or buoyancy arises when the mind contemplates future happiness. Its influence in oratory is important. If the orator can show that the principles which he advocates will be successful, a feeling of buoyancy not only makes

him mentally active but also makes his audience mentally responsive. "Hope springs eternal to the human heart." If it were not for man's happiness life would not be worth living; for, "why should man, the hero of a day, the spectre of a dream," care to live such a day or experience such a dream if he did not expect that the future would be more happy. Pope has beautifully and truly said

Hope springs exulting on triumphing wing.

Hope elevates man above the dust, it is the spur to all his actions. Through hope he plants for the future, begins the foundations of buildings which coming generations will complete, lays up an inheritance for his children, and struggles for the joys of heaven. Fear may accompany hope and check its manifestations. Despondency very often accompanies disappointed hope.

Language.—The expression of hope in the face is joyful and elevating. The eyes send out buoyant, eager glances, the mouth smiles. The eyebrows are slightly arched when hope is tinged with the shadows of fear; but the countenance is generally open and elevated. The arms are spread with the hands open; and when passionate the breath may be drawn in more forcibly to express our exultation at the approaching enjoyment. The tones of the voice are clear, swelling and exuberant, with lively changes of inflection; high pitch and animated utterance prevail.

HOPE.

With thee, sweet Hope, resides the heavenly light
That pours remotest rapture on the sight;
Thine is the charm of life's bewildered way
That calls each slumbering passion into play.
Eternal Hope! when yonder spheres sublime
Pealed the first notes to sound the march of time,

Thy joyous youth began—but not to fade
When all thy sister planets have decayed,
When rapt in fire the realms of ether glow
And Heaven's last thunder shakes the world below
Thou undismay'd shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.

Expectation is a compound sentiment. Hope, fear, doubt, grief and impatience may all form elements in its composition according to the nature of the thing expected. To excite this sentiment in ourselves or in the minds of our audience we must first

EARNEST HOPE.

ascertain the cause of this emotion. If the cause is favorable then the actions will be those of hope and kindred emotions. If unfavorable then the movements will be those of fear and the other unfavorable

emotions. But in all cases eagerness prompts the actions. The body leans forward, the head is held to one side, one hand is placed behind the ear, another stretched in front as if to check all interruption or to impose silence. In eager expectation the person rises on tip-toe and stretches his neck forward in the direction whence he expects intelligence.

> Where every warrior on the tip-toe stands
> Of expectation, and impatient asks
> Each who arrives, if he has come to tell
> The Danes are landed."

Immortality.—The emotion of immortality is not restricted to the barbarous and uneducated, but is even more characteristic of refined and educated races. It burns in the heart of the savage and throws him on his knees in superstitious terror before the gods of heaven and hell to entreat them to receive his soul into their realms of bliss. It inspires the most highly educated with aspirations for a continued existence beyond the grave. As an oratorical emotion it is very influential. Religion has its basis in the hope of immortality, and men will sacrifice almost everything to secure happiness in the life to come.

> Lo, the poor Indian whose untutored mind
> Sees God in clouds or hears him in the wind,
> His soul's proud science never taught to stray
> Far as the solar walk or milky way.
> Yet simple nature to his hope has given
> Behind the cloud-topp'd hill a humbler heaven;
> Some safer world in depth of woods embraced
> Some happier island in the watery waste.

Language.—Like the other emotions of the transcendental group the countenance is open and hope-

ful, the eyes glance upward; and the mouth is a little open. All the attitudes are relatively upward. The tones of the voice are clear, pure, subdued and reverential.

Cato's Soliloquy.

It must be so;—Plato, thou reasonest well!
Else, whence this pleasing hope, this fond desire,
This longing after immortality?
Or whence this secret dread, and inward horror,
Of falling into nought? Why shrinks the soul
Back on herself, and startles at destruction?
'Tis the Divinity that stirs within us:
'Tis Heaven itself that points out an hereafter,
And intimates Eternity to man.
Eternity!—thou pleasing,—dreadful thought!
Through what variety of untried being,
Through what new scenes and changes we must pass!
The wide, the unbounded prospect lies before me;
But shadows, clouds, and darkness rest upon it.

Immortality of the Soul.

How can it enter into the thoughts of man, that the soul, which is capable of such immense perfections, and of receiving new improvements to all eternity, shall fall away into nothing almost as soon as it is created? Are such abilities made for no purpose? A brute arrives at a point of perfection that he can never pass: in a few years he has all the endowments he is capable of; and were he to live ten thousand more, would be the same thing he is at present. Were a human soul thus at a stand in her accomplishments, were her faculties to be full blown, and incapable of farther enlargement, I could imagine it might fall away insensibly, and drop at once into a state of annihilation. But can we believe that a thinking being, which is in a perpetual progress of improvements, and travelling on from perfection to perfection,—after having just looked abroad into the works of her Creator, and made a few discoveries of His infinite goodness, wisdom, and power,— must perish at her first setting out, and in the very beginning of her inquiries?"—*Addison.*

Joy.—The powerful emotion of joy is important in oratory. The occasions which call forth the expression of joy are many and will occur frequently in sermons, addresses, or orations. It will be the duty of the speaker to refer to joyful subjects so as to produce joy in the hearts of his audience. It is a good rule worth remembering that the joyful or buoyant mental states when they influence delivery make it more natural, animating and interesting. A man in love with his subject will be so full of rejoicing that he will endeavor to transmit such feelings to his audience. The occasions which call for joy are those that gratify our longings or desires. Good news, glad tidings, unexpected prosperity, or recovery from sickness, the return of friends, are some of the many occasions which call for rejoicing.

Language.—The language of joy resembles that of cheerfulness. The countenance is unwrinkled, free from all trace of care, satisfied, frank and open. The head is held erect, not haughty but buoyant, the eyes sparkle with delight, the mouth smiles fondly and moves quickly in the pronunciation of the words. The hands and arms are thrown out toward the loved object. The limbs move briskly, the walk is quick and lively. All the movements of the arms, limbs, and body are full of grace and harmony. The language varies, according to the cause, from a simple to a violent state of energy. The expression of the proud or haughty man's joy differs from the more humble or sensitive man's. The lover betrays rapturous joy. Love is a passion so strong that whenever it is awakened it makes its influence supreme. The expression of joy when love sways the mind is full of ecstacy. All the actions in simple joy and cheerfulness are vigorously increased. There will

also be clapping of hands, shouts and exclamations. If the lovers are present they will rush into each other's arms, uttering at the same time some fond pet name or exclamation. They repeatedly kiss, embrace and hug each other; gaze lovingly into each other's faces, smooth back the hair from the forehead, or press their cheeks together as they lie in each other's arms. Sometimes in excessive joy tears are shed. The voice is full, swelling, orotund; quality clear and melodious; utterance loud, high and lively, with rapid changes of inflection.

Rapture is a species of joy, but its expressions are somewhat different. Quiet rapture expresses itself as follows: The attitudes of the body are reclining, the limbs and arms droop by their own weight. The expression of the face is languishing, the eyes stare and the mouth smiles. The voice is round and full; quality clear, loud and animated.

Laughter is the language of the joyful emotions. There are two classes of muscles which control the mouth. Those which draw the mouth widely apart and those which surround and control the lips. These two classes of muscles are antagonistic to each other. When a joyful or witty idea takes possession of the mind the former class of muscles are contracted and the latter relaxed. Hence the mouth stretches open from side to side and the cheeks are raised to the lower eyelid. This position of the features forms a smile which may become a laugh by a still greater relaxation and contraction of those muscles. The simple states of joy, the delight of meeting a friend, the pleasure of witnessing a play relax the lips and form a dimple upon the cheeks. As laughter is the expression of the joyful mental states it may be well to consider its language more in detail.

Man is eminently a laughing animal. He laughs when he is tickled, when he plays, when he eats, when witty and when joyful news comes to him. The broad grin, the loving smile, the good-natured laugh are terms which show by their frequent use how common is laughter. The sound of laughter is produced by the respiratory organs. A full breath is drawn in and expands the chest and is then thrown out in short, interrupted, audible sounds. The muscles of the

LAUGHTER.

throat, neck, and diaphragm are violently agitated. The head nods to and fro with the shaking of the body. The sides of the body are held and the person is incapable of voluntary actions. Keen observers of human nature have correctly described laughter as "holding both her sides." The difference between a smile and a laugh is due to the relative friction of

the muscles of the mouth and lips. In smiling the mouth is but slightly open and the cheeks a little drawn up in the direction of the eyes. In laughing the mouth is wide open with the corners drawn greatly backwards and a little upwards. The cheeks are drawn upward toward the eyes and away from the mouth in a direction sideward and upward. This position of features gives to the cheeks a puffed-out appearance. The lower eyelid is full, large and circular in shape. The wrinkles made by the contraction and relaxation of the muscles of the face are also circular. The eyes are bright and have a merry twinkle. The expression of laughter varies from a moderate to a violent outburst. In the more violent forms of laughter the whole body shakes or becomes convulsed; the respiration is disturbed, the face reddens with blood. Sometimes tears are shed in the paroxysm of excessive laughter.

The signs of laughter are frequently employed to conceal some other state of mind. Anger, shame and fear are often thus masked. When a pretended smile or laugh is blended with the proper language of contempt or scorn it conveys the impression that the offense offered simply excites amusement.

JOY.

"O come, let us sing unto the Lord: let us make a joyful noise to the rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with psalms. For the Lord is a great God and a great king above all Gods. O! come, let us worship and bow down. Let us kneel before the Lord our maker. For he is our God; and we are the people of his pasture and the sheep of his hands.

Lo! the mighty sun looks forth!
Arm thou leader of the North.

Lo! the mists of twilight fly—
We must vanish, thou must die.
By the sword, and by the spear,
By the hand that knows not fear,
Sea king, nobly shalt thou fall!
There is joy in Odin's hall.

—*Mrs. Heman's.*

YOUNG NORVAL REJOICES TO FIND THAT HE IS THE SON OF LORD DOUGLAS.

Eventful day! how hast thou chang'd my state!
Once on the cold, and winter-shaded side
Of a bleak hill mischance had rooted me,
Never to thrive, child of another soil:
Transplanted now to the gay sunny vale,
Like the green thorn of May my fortune flowers.
Ye glorious stars, high heav'n's resplendent host!
To whom I oft have of my lot complain'd,
Hear and record my soul's unalter'd wish!
Dead or alive, let me but be renown'd!
May heav'n inspire some fierce gigantic Dane,
To give a bold defiance to our host!
Before he speaks it out I will accept;
Like Douglas conquer, or like Douglas die.

—*Dr. Howe.*

LADY RANDOLPH REJOICES AT THE RESTORATION OF HER LONG LOST CHILD.

Lady Rand. 'Tis he! 'tis he himself! It is my son!
O! sovereign mercy! 'Twas my child I saw!
No wonder, Anna, that my bosom burn'd.
Unparallel'd event!
Reaching from heav'n to earth, Jehovah's arm
Snatch'd from the waves, and brings to me my son!
Judge of the widow and the orphan's father!
Accept a widow's and a mother's thanks
For such a gift! What does my Anna think
Of the young eaglet of a valiant nest?
How soon he gaz'd on bright and burning arms,
Spurn'd the low dunghill where his fate had thrown him,
And tower'd up to the region of his sire!

—*Dr. Howe.*

Delight is an emotion of the same nature as joy. It is really a moderate manifestation of joy, and springs from the contemplation of pleasing objects.

"O Life! how pleasant in thy morning,
Young fancy's rays the hills adorning."

"Come gentle spring! ethereal mildness come."

Those evening bells, those evening bells,
How many a tale their music tells.

GAYETY.

Down the dimpled greensward dancing,
Burst a flaxen headed bevy
Bud-lipped boys and girls advancing;
Love's irregular little levee
Rows of liquid eyes in laughter,
How they glimmer, how they quiver,
Sparkling one another after!
Like bright ripples on a river
Tipsy band of rubious faces
Flushed with joy's eternal spirit
Make you mocks and sly grimaces
At love's self and do not fear it.

—*Geo. Darley.*

Cheerfulness.—When a man is successful in the persuance of his duties or aims he is generally in good spirits. Cheerfulness is the emotion which attends success and happiness. To have the desires of mind and body satisfied, to be in the company of those we love or engaged in pursuits agreeable to our taste, stimulates cheerfulness. A cheerful loving and animated spirit is a condition of success in speaking and reading. An audience hates gloom and moroseness. Be lively, be vigorous in all your expressions, be in love with your subject and you cannot fail to enliven your audience with like emotions. Nothing tends to destroy an advocate's cause more than a gloomy, distrustful disposition. He who speaks in a gloomy

tone of voice of the measures he advocates will inevitably convey the impression to his audience that if his principles are not useless they are at least gloomy. On the other hand, the speaker who is full of cheerfulness will appear to have acquired that spirit from the practice of the very principles he recommends, and the audience will be more willing to take up his cause. Nothing can be more detrimental to the spread of Christianity than the gloomy, sad, sober countenance and manner which characterizes the delivery of too many ministers. They very often speak of the most thrilling, buoyant, animating and life-inspiring principles of the religion of Jesus as if they were fit only for a race of dyspeptics, broken-hearted men or sadly disappointed outcasts. The melancholy monotonous voice, sedate and settled manner, lack lustre eye, timorous movements of the hands and body, as if the speaker were afraid to offend the taste of his listeners, all conspire to make Christianity a religion of gloom and sorrow. Its sublime truths which answer the inmost longing of the human heart, the cry for rescue out of the depths of sorrow, the yearnings after immortality, the joyful aspiration after a pure and abiding love, the eager desire to rest in the infinite power of the Creator, truths which are able to thrill with joy the hearts of the most despondent are shorn of their power by lifeless drawl, holy whine, chromatic chant and sepulchral wail. The best way to recommend any cause to men and women is to talk of that cause in a cheerful manner. Cultivate cheerfulness then as an effective element in oratory.

Language.—A man in cheerful spirits exhibits a pleasant countenance, the lips are almost smiling, the eyes are bright. The blood mounts to the face

and imparts a healthy color. The movements are flexible, rapid and expressive. The brain, being stimulated by the increased flow of blood, acts vigorously in response to the mental states. The ideas are animated and joyful. The body is held erect, the head upright, and the eyes brightly open. The frontal muscles relax slightly, and hence the brow is smooth without wrinkles or frowns. The voice has clear, musical and mirthful tones, rising inflection, swelling medial stress.

CONSCIENTIOUS CLASS.

Conscientiousness.—There is in the human constitution an instinct or faculty whose function it is to produce the sentiment of justice, or a feeling of duty, love of truth and right, independently of selfishness, fear of punishment, hope of reward or any extrensic motive. This faculty plays a prominent part in human action, and judges of motives and deeds, in the light of inborn principles of right and wrong. In its simple state of activity it originates the sentiment of obligation and equity and imparts the desire to do what is right and perform our duty in whatever circumstances we are placed. Its expression in such a state is simple, an open countenance, frank expression, and prompt avowals of misconduct in word or action. When the intellect sits in judgment and approves the principles of right and duty suggested by conscientiousness then this faculty becomes more emotional. Then duty is loved for its own sake and unrighteousness is detested. These emotional states may be designated by the terms, love of justice or duty, love of truth, repentance, remorse, and guilt.

Love of Justice.—This is a powerful emotion and prompts to the performance of duty. It is the law-

abiding emotion. Our courts of justice owe their existence to its influence and when they fail to do their duty in the punishment of criminals, the emotion of justice may become so passionate that it resorts to lynch law in order that wrong may be punished and right protected. It venerates law only so long as it is an instrument for the furtherance of equity, but when it fails to do justice this feeling will rebel against law. Thus truly showing that law itself depends upon the innate sense of right and wrong, and is only to be reverenced and maintained when it obeys the dictates of this sense.

Language.—When this emotion is powerful it manifests itself in the conduct. The manner is earnest, frank and honest and inspires confidence and conviction. A person acting under the influence of the emotion of justice will be scrupulously rigid in the performance of all duties. Time of appointments will be duly kept. His watchword, like Nelson's, will be duty. Prompt to speak, to command, and to perform his obligations. A readiness to confess his own errors and to criticise evil conduct in others. Justice will be done in defiance of fear, love, and selfish interest. When this passion is intensely excited it leads to the discharge of duty even if every other sentiment is wounded and outraged. Friendship, filial love, humanity, are sacrificed on the altars of duty. The judge will discharge his functions like the Roman magistrate of old who mingled the tears of parental affection with the blood of a son, shed by his own hand, to preserve the laws of his country. In all personal relations there is a delicate discrimination of motives and conduct; every feeling is made subject to it. When the love emotions are weak, misconduct and dereliction of duty are regarded

as grave offences. There is a lack of forgiveness and a rigid execution of punishment. The features will lose their open and genial expression and become cold and hard. An imperious sense of duty will be uppermost in the struggle with the more merciful sentiment. The resistive and executive emotions will come to the aid of the love of justice, calmness and energy will be added to the expression of righteousness. The voice is firm, clear, and honest in expression. Its tones are not equivocal but resolute and decided. Falling inflection prevails ; the rate of utterance is calm and unimpassioned.

Love of Truth.—This emotion is similar to the love of justice, and has the same language. Its special tendency is to tell a round, unvarnished tale, and to hate deceit. When it is passionately active there is strict impartiality, a total disregard of conclusions, whether favorable or unfavorable to preconceived notions. Truth is sought, loved and steadfastly adhered to for its own sake, and all the other emotions and passions must be subject to it. A person in whose breast the passion of love of truth reigns will rather die than tell a lie. Lying is regarded by such as cowardly and mean, and the telling of truth as brave and right. Love of duty and truth are very powerful oratorical emotions. The orator may always render his speech persuasive if he can impress men and women with his sincerity and truthfulness. In order to do this he must refrain from exaggerations and the utterance of doubtful statements and give the impression that what is stated is underrated and imperfectly set forth in language. He can also successfully appeal to their sense of justice and truth and to the necessity to fulfil all obligations and duties.

Repentance.—The sentiment of repentance is the result of an awakened conscience. Conscience in its exact measurement of right and wrong reveals that our words and actions have not only been unworthy of us, but contrary to the inviolable principles of righteousness; hence we feel ashamed of our actions and desire to make amends.

Language.—The look is downcast, the eyes roll with indecision, the movements indicate fear lest forgiveness should not be granted. In appealing for pardon the signs of shame and confusion will display themselves in face and manner. The blush of self-abasement, the humble attitude of wounded pride and self-respect, the confused looks and words of a person under the influence of the conflicting emotions of fear, sorrow, and the desire to make amends for the evil committed will be present in the appeal made to the injured one. If the repentance is deep, tears may flow down the cheeks, and all the attitudes will be those of humility and dejection. The voice is broken; tones changeful; quality aspirate, plaintive and sobbing. Sighs and moans and sorrowful exclamations burst forth from the troubled breast. The utterance is restless, nervous, and irregular.

The Prodigal Son.

How many hired servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants!

The Psalmist's Contrition.

Have mercy upon me, O God, according to thy loving kindness; according unto the multitude of thy tender mercies, blot out my transgressions! Wash me thoroughly from mine iniquity and cleanse me from my sin. Against thee, thee only, have I

sinned, and done this evil in thy sight. Hide thy face from my sins, and blot out all mine iniquities! Deliver me from blood-guiltiness, O God, thou God of my salvation!

Guilt.—The feeling of guilt like many others is compound and very difficult to analyze. The causes are many and the degrees of manifestation so various that we must know the cause before we can describe its language. There are two feelings in man, however, which direct the expression of guilt. Conscientiousness and the love of approval. Conscience may plead with the culprit and may awaken fear of retribution in his mind. When this is the case the anxious and troubled mind will show itself in bodily attitudes and exclamations. It will be hard for the guilty one to remain quiet or calm in the presence of others, especially those who would be likely to reveal his crime. The mention of circumstances, places or persons associated with the evil deed will cause involuntary starts and exclamations referring to the crime. The mind by constantly dwelling upon the circumstances of the deed committed will become morbid and unnaturally sensitive to the slightest allusion. If success and prosperity have come through the perpetration of the evil deed, the guilty person will be always fearful lest discovery should steal away that prosperity. His conscience, his fears, his dread of public exposure, his inability to dismiss the horrible deed from his mind will weaken his nervous organization so that the slightest word or sound may appall him. The final stage of guilt arrives when one by one the benefits obtained by the crime are slipping away, when one by one accomplices have suffered retribution, investigation has revealed the only possible method of perpetration, and the hand of the detective points

in the direction of the guilty one. Then in truth the guilt-troubled soul starts at its own shadow, sees a spy in every quivering leaf, hears the step of the executioner in every passer-by, beholds the trial court with its glib-speaking lawyers, pale-faced witnesses, solemn jury, and sober judge with visage grim. The perusal of passages in books on the detection of crime, notes in the newspapers on criminal executions or long-hidden crimes revealed by accidental causes are sufficient to throw him into convulsions of rage or terror. His health slips from him, his courage fails, his imagination is full of the spectres of crime, his victims in visible presence are before his eyes, the ghastly gibbet hourly stares him in the face. His looks are wild, his garb disordered and in the paroxysm of terror and smitten conscience he confesses his crime.

In minor offences, such as the neglect of duty or obligations, the performance of things not approved by the best society, the love of approbation directs the expression of guilt. The blush on the face tells the tale in most of these offences. In a guilty man no matter what the crime is there are commonly some broad signs which reveal the state of his mind within. He avoids looking at his accuser or gives him stolen looks, the eyes are turned askance or waver from side to side, the eyelids are lowered or partly closed. The tones of the voice are aspirate, guttural and pectoral; utterance is broken, irregular, sobbing and tearful. Indecision, suspicion and dread characterize all the vocal expression.

Conscience Reproves the guilty Murderers.

First Murd. How dost thou feel thyself now?

Sec. Murd. 'Faith, some certain dregs of conscience are yet within me.

First Murd. Remember our reward, when the deed is done.

Sec. Murd. 'Zounds, he dies; I had forgot the reward.

First Murd. Where is thy conscience now?

Sec. Murd. In the Duke of Gloucester's purse.

First Murd. So when he opens his purse to give us our reward thy conscience flies out.

Sec. Murd. Let it go; there's few or none will entertain it.

First Murd. How if it come to thee again?

Sec. Murd. I'll not meddle with it: it is a dangerous thing: it makes a man a coward: a man cannot steal, but it accuseth him; he cannot swear, but it checks him; he cannot lie with his neighbor's wife, but it detects him; 'tis a blushing shamefast spirit that mutinies in a man's bosom; it fills one full of obstacles: it made me once restore a purse of gold that I found; it beggars any man that keeps it: it is turned out of all towns and cities for a dangerous thing; and every man that means to live well endeavors to trust to himself and to live without it.

First Murd. 'Zounds, it is even now at my elbow, persuading me not to kill the duke.

Sec. Murd. Take the devil in thy mind, and believe him not; he would insinuate with thee but to make thee sigh.

First Murd. Tut, I am strong-framed, he cannot prevail me, I warrant thee.

Sec. Murd. Spoke like a tall fellow that respects his reputation. Come, shall we to this gear?

First Murd. Take him over the costard with the hilts of thy sword, and then we will chop him in the malmsey-butt in the next room.

Remorse is the result of a terror-stricken conscience. It is a darker kind of repentance. It is not a simple but a complex emotion, although the root element is an alarmed conscience. Fear, anxiety, shame, sorrow, and guilt manifest themselves in its expression. The expression of remorse varies with the greater or less degree of activity of its component elements. In the simple state of activity remorse resembles repentance. The eyes are cast down or bent upon the ground; the countenance is depressed.

the lips may be pressed together. If a feeling of penitence or contrition predominates, then the eyes are raised to heaven, but with an appearance of doubt and anxiety, and quickly cast down again to the earth. Tears frequently flow and the attitudes are penitential. The knees are bent, the arms extended and the hands clasped in supplication. When the darker feelings of terror, guilt and despair predominate the language becomes more violent. If the person has committed a murder he will probably be haunted by the visage of his victim. The blood of the innocent man swims before his eyes, his piercing cries for mercy sound in his ears. The time, place and circumstance of the crime are ever visible to his imagination. Guilt adds terror to his vision, a look from others is a sign of discovery, every noise startles him, he mistrusts everybody and everything. His conscience burns his heart with red hot iron, his ill-gotten gains cling to his fingers. His countenance darkens with wrinkles, his eyes are sunken, having a hideous, cruel expression. The lines at the side of the nose and mouth are marked. The attitudes are restless ; walk timid and irregular ; motion of hands and fingers trembling and lifeless ; throws himself upon the ground or on his couch, strikes his forehead or beats his breast or tears his hair. The voice is interrupted by frequent sighs and sobs, the quality is plaintive, harsh and aspirate, the utterance is irregular and expresses doubt, fear, hesitation and contention.

REMORSE.

O, my offence is rank, it smells to heaven ;
It hath the primal, eldest curse upon't,
A brother's murder. Pray can I not,
Though inclination be as sharp as will :

My stronger guilt defeats my strong intent;
And, like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursed hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this two-fold force,
To be forestalled ere we come to fall,
Or pardon'd being down? Then I'll look up;
My fault is past. But, O, what form of prayer
Can serve my turn? 'Forgive me my foul murder'?
That cannot be; since I am still possess'd
Of those effects for which I did the murder,
My crown, mine own ambition and my queen.
May one be pardon'd and retain the offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law: but 'tis not so above;
There is no shuffling, there the action lies
In his true nature; and we ourselves compell'd,
Even to the teeth and forehead of our faults,
To give in evidence. What then? what rests?
Try what repentance can; what can it not?
Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limed soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay!
Bow, stubborn knees; and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well.

CONDITIONS INCIDENTAL TO THE CONSCIENTIOUS EMOTIONS.

Judgment.—In the dispensation of judgment the countenance is indicative of gravity and free from

any appearance of disgust or favor. The pronunciation is slôw, distinct and emphatic. The attitudes of the body are grave and reserved.

Acquitting.—In the act of acquitting the language of benevolence supersedes that of justice. The countenance is open and kind. The right hand is open and waved gently toward the person acquitted.

Reproving.—This condition is expressed by stern, harsh looks, threatening gestures, peremptory emphasis and reproaching tones.

Condemning is expressed by a severe look mingled with pity or severity according to the nature of the guilt of the criminal.

IMITATIVE AND MIRTHFUL EMOTIONS.

This class of emotions is very essential to the orator. It is often desirable to imitate the voice or actions of persons or to make an opponent's arguments ridiculous. Oftentimes a witty remark or humorous turn will demolish the most elaborate argument. The American people seem to grow more and more fond of humor and wit with each succeeding century. It is now almost impossible to hold an American audience for an hour or two unless something is said or done to stimulate their mirthful emotions. All orators who wish to flourish on the popular lecture platform must cultivate a witty or humorous style.

In the space allowed us we can only give a few remarks upon the cause of wit and humor. The source of the ridiculous lies in the perception of incongruity. The elements of the ridiculous are two, wit and humor. Wit is a certain quickness of fancy by which ideas seemingly incongruous are associated in a pointed and amusing manner. Humor is the

quality of fancy which gives to things a ridiculous turn and evokes mirthfulness.

Mimicry.—Some people have a tendency to imitate the speech and gestures of other people. When this tendency becomes powerful the emotion of mimicry arises. This emotion takes pleasure in the perfect imitation of men and things. Men under its influence will imitate with the greatest effect the voices and traits of character of people, and such imitations are immensely enjoyed by an audience. The actor or orator who can skillfully appeal to the imitative emotions will not fail to be interesting.

Language.—The expression of the countenance is wonderfully varied. It seems to express the language of every emotion. The eyes twinkle, the face has a half comic expression. The features are very mobile and the lines of any emotion readily arise. Sometimes the face can assume the expression of two antagonistic emotions at the same time, the one half of the face may express joy and the other half anger, fear and revenge. The gestures are very appropriate and made with the greatest of ease. One can best study the gestures of this emotion by observing the actions of monkeys who have a natural propensity to imitate. The voice cannot be said to have any particular quality, it ranges through all compasses, startling you by its wild screams of imitated terror or the incoherent mutterings of revenge. It can mimic cat-calls, cock-crows, the croak of the raven and the vocal sounds of all animals. It is generally a rollicking voice, full of mischief and trickery.

Mirthfulness or the Sense of the Ludicrous.—This emotion arises when wit or humor is presented to the mind. Some persons are so constituted that anything ludicrous raises their risibility. Mirthfulness

is a pleasant emotion and imparts cheerfulness to oratory. It is questionable, however, whether after all it adds much to persuasion. Orators who amuse are not always the most persuasive, Laughter and mirth are not executive emotions. An audience may smile, laugh and cheer the witty remarks of a speaker and yet not follow his counsel. Still an orator can judiciously employ the mirthful emotions if he gives in addition solid information and stirring incentives to action. He should have a higher aim than merely to please, and should remember that laughter and applause are not actions nor the expression of human wills, but simply the language of amusement. An audience may be laughing at the orator himself, rather than because they look with favor upon his cause.

Language.—The language of mirthfulness is very marked. Everybody must have observed the open countenance, the circular wrinkles on the cheeks running backward from the mouth, the jolly glance, merry twinkle in the eye and the pleasant smile. All the features are open and express geniality. The gestures are animated and indicative of joy. The sides are held as in laughter. The mirthful person often breaks out into joyful exclamations and makes sudden gestures expressive of the pleasure each witty remark affords him. The voice is clear, hearty and full of life and rollicking humor. The tremor of laughter is generally present. There is a prevalence of rising inflections, high pitch and quick time. The style of delivery is animated and half laughing.

HUMOR.

Mer. O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes
In shape no bigger than an agate-stone

On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep;
Her waggon-spokes made of long spinners' legs
The cover of the wings of grasshoppers,
The traces of the smallest spider's web,
The collars of the moonshine's watery beams,
Her whip of cricket's bone, the lash of film,
Her waggoner a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy fingers of a maid;
Her chariot is an empty hazel-nut
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on court'sies straight,
O'er lawyers' fingers, who straight dream on fees,
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are:
Sometimes she gallops o'er a courtier's nose,
And then dreams he of smelling out a suit;
And sometimes comes she with a tithe-pig's tail
Tickling a parson's nose as a' lies asleep,
Then dreams he of another benefice:
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breeches, ambuscadoes, Spanish blades,
Of healths five-fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And being thus frightened swears a prayer or two,
And sleeps again.

THE ÆSTHETIC OR IMAGINATIVE.

The æsthetic emotions are the source of the beautiful in art, for they invest ideas and thoughts with a loveliness not their own. They are essential to the highest flights of oratory, since they adorn thought

and sentiment with splendid diction and imaginative lustre. All conceptions of the human mind, intellectual and emotional, when arranged in the garb of these emotions glow with irresistible power. They add persuasiveness to gesture, voice and verbal language. Unlike the other emotions their scope is unlimited, since they are not restricted to a particular class of ideas or emotions but can add their peculiar beauty to every sentiment and idea. They render love more lovely, courage more heroic, and intellectual thought more attractive by the splendor of their ideal creations.

Emotions of the Beautiful.—The sources of the beautiful are of two kinds, natural and moral beauty. Natural beauty arises from color, form, motion, proportion, variety and design. The beautiful in morals arises from the contemplation of sentiments, words and actions, especially those of the milder qualities and virtues. The milder qualities are joy, happiness, meekness, gracefulness, peace, refinement, truth, chastity; and the gentler virtues, love, gentleness, goodness, forbearance, temperance, and the like.

Language.—Since the emotions of the beautiful impart a peculiar loveliness to ideas and other emotions it is hard to separate their own particular language, but it may be observed that these emotions illumine the countenance with a poetic glow. The eyes gleam with rapture, the eyebrows are somewhat elevated and all the features are open and the lines on the face form beautiful curves. The quality of voice is a clear, musical and effusive orotund, accent sweet and harmonious, emphasis regular and not marked. The style of elocution is harmonious, euphonious and elegant.

BEAUTY AND PATHOS.

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream ;
There with fantastic garlands did she come
Of crow-flowers, nettles, daisies, and long purples
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them ;
There, on the pendent boughs her coronet weeds
Clambering to hang, an envious sliver broke ;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide;
And, mermaid-like, awhile they bore her up :
Which time she chanted snatches of old tunes :
As one incapable of her own distress,
Or like a creature native and indued
Unto that element : but long it could not be
Till, that her garments, heavy with their drink,
Pull'd the poor wretch from her melodious lay
To muddy death.

Sublime emotions arise from the contemplation of objects which raise feelings of elevation in the mind. The dashing cataract, the swollen river tearing down the mountain side, sweeping all before it, the avalanche rushing headlong down into the plain are all examples of the sublime. In nature the sources of the sublime are the vast and boundless; events and objects which inspire feelings of awe, terror and power, deeds of heroism and self-sacrifice.

BEAUTY AND SUBLIMITY.

This is the place,—the centre of the grove ;—
Here stands the oak, the monarch of the wood ;
How sweet and solemn is the midnight scene !
The silver moon unclouded holds her way
Through skies where I could count each little star ;
The fanning west wind scarcely stirs the leaves ;
The river, rushing o'er its pebbled bed,
Imposes silence with a stilly sound.

In such a place as this, at such an hour,—
If ancestry may be in aught believed,—
Descending spirits have conversed with man,
And told the secrets of the world unknown."

Language.—The sublime emotions impart power to the expression of the countenance. The eyes are wide open and express wonder and amazement. The eyebrows are somewhat elevated. The bearing is noble and lofty. Gestures are wide, expansive and all-embracing. Both arms are frequently raised above the head in a circular movement when the person contemplates a sublime scene or event. The voice is a round, effusive orotund ; time slow, vowel sounds full and sonorous. The delivery is characterized throughout by monotones with occasional falling inflection and by grandeur, depth and resonance.

SUBLIMITY AND PATHOS.

Ossian's Apostrophe to the Sun.

"O thou that rollest above, round as the shield of my fathers! whence are thy beams, O sun! thy everlasting light? Thou comest forth in thy awful beauty: the stars hide themselves in the sky; the moon cold and pale, sinks in the western wave. But thou thyself movest alone: who can be a companion of thy course? The oaks of the mountains fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in the heavens; but thou art forever the same, rejoicing in the brightness of thy course. When the world is dark with tempests, when thunders roll and lightnings fly, thou lookest in thy beauty from the clouds, and laughest at the storm.—But to Ossian thou lookest in vain; for he beholds thy beams no more; whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me,—for a season: thy years will have an end. Thou wilt sleep in thy clouds, careless of the voice of the morning."

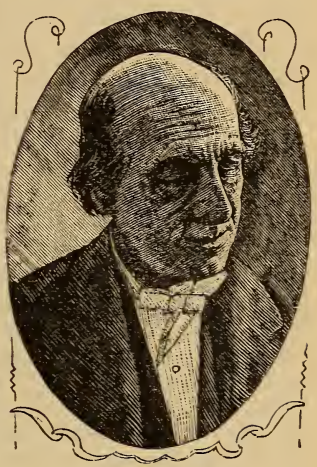
CHAPTER VIII.

GROUP OF MISCELLANEOUS INTELLECTUAL, EMOTIONS, REFLECTION, MEDITATION AND ABSTRACTION.

Reflection is an operation of an active mind when seeking to ascertain the cause or truth of things. The conduct of men under reflection will be different according to the depth of the problem and the nature of the thing under study.

Language.—Men may walk and yet be absorbed in reflection, but the steps will be quiet and interrupted at times. The face has a serious and meditative look. The eyes are thoughtful and penetrating. The head inclines a little forward, the shoulders are slightly bent. Students have generally a stooping posture. The features are calm and harmonious. When the thoughts are obstructed by some difficulty which has arisen in the solution of the problem, the eyebrows are knit and energy of mind is displayed. The knitting of eyebrows is generally regarded as indicative of intense thought. In obstructed meditation the attitudes also become different. The movements of the body are nervous. The hand may pass across the forehead or be placed below the chin or touch the organs of reflection on the brow. If sitting, the

person may lean back in his chair, fold his arms on his chest, the elbows may rest on the table, the head supported by the hands. The attitude may not change until the problem is solved. The movements will become restless if the problem seems unsolvable. Fingers may rise to the lips, the hands play with the leaves of a book or catch hold of the coat or vest near the breast. If walking, the steps are irregular, abrupt, slow and halting. There may be occasionally sudden stops and the hands strike the forehead, or the arms may fold across the chest, the eyebrows lowered over the eyes and corrugated muscles knit themselves more strongly. The voice has dubitative and calculated tones. Inflections changeful, rising, circumflex and falling according to the stages of thought. Utterance slow and subject to sudden pauses and rapid transitions.



REFLECTIVE.

HAMLET'S REFLECTION WHEN ABOUT TO KILL HIS UNCLE.

Ham. Now might I do it pat, now he is praying;
And now I'll do't. And so he goes to heaven;
And so am I revenged. That would be scann'd:
A villain kills my father; and for that,
I, his sole son, do the same villain send
To heaven.
O, this is hire and salary, not revenge.
He took my father grossly, full of bread.

Meditation or Abstraction.—When a man is in a

brown study the brows do not knit but the eyes appear vacant. This vacant expression is characteristic of a person lost in thought. The lower eyelids are generally raised and wrinkled after the manner of a short-sighted person who tries to distinguish a far-away object. The head may drop forward. The voice is monotonous, utterance slow, deliberate and expressive of continuity of thought.

HAMLET'S MEDITATIONS.

Ham. I will tell you why; so shall my anticipation prevent your discovery, and your secrecy to the king and queen moult no feather. I have of late—but wherefore I know not—lost all my mirth, forgone all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'rhanging firmament, this majestical roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapors. What a piece of work is a man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? man delights not me: no, nor woman neither, though by your smiling you seem to say so.

CHAPTER IX.

APPETITIVE GROUP—GLUTTONY, DRUNKENNESS.

Alimentiveness.—The primitive function of this propensity is to produce a healthy appetite. It is necessary to cultivate it in order to supply the natural wants of the body. It is therefore important to the orator more in a physiological than an oratorical sense. Yet even in the latter sense the study of its conditions is very useful, especially to the actor and elocutionary reader. It sometimes becomes necessary for the actor or reader to personate the character of the glutton or drunkard, and hence a study of the conditions of the alimentative propensity is necessary as a factor in oratorical analysis.

Gluttony is a depraved appetite for food which follows from perverted alimentiveness. The glutton loves food not for the nourishment which it brings, but for its own sake. The Scripture expresses very well the religion of the glutton in the phrase, "Whose god is their belly." He lives to eat; all his thoughts are concentrated on the one object—the pleasure of eating. To him the table groaning with the weight of the costly viands is the most pleasant sight in the world. His face is round and full, his cheeks hang down fat and flabby. When sitting at a table spread with vi-

ands, his actions are expressive of the enjoyment which he experiences in eating. The very sight of a favorite dish will cause a smile of satisfaction. His eyes gloat over the food before him, and he seems oblivious to everything around him. He sometimes rubs his hands to express his satisfaction in the pleasure which the very sight of food affords him. When engaged in eating, an indescribable thrill of enjoyment takes possession of his whole body. All his actions show the avidity of his appetite. Sometimes he eats slowly as if to prolong the pleasure each morsel imparts; then again he rapidly devours the food as if his appetite was so keen that no amount of food would be able to satisfy it. He fills the glass to the brim, drinks slowly, shuts his eyes, and makes a clicking noise with his tongue, or draws in his breath with a peculiar sound as if to express his gratification. When he carves a fowl or cuts a roast of meat he appears delighted to see the gravy gush out. He places the meat on his plate in large slices, and puts as much of it in his mouth at one time as he can, in order that his palate may enjoy the full flavor. The actions of the gourmand at table will vary according to his knowledge of polite etiquette. Although a glutton would naturally take the very bones in his fingers in order to strip them of their flesh, and suck his fingers afterward, yet he may restrain such actions in the presence of good society. The hands of the gourmand are generally short, stubby, fat and of a white color, since they are unused to manual labor. All the actions of the glutton are slow and lack energy, except the operations of his mouth, which are always active.

Drunkenness arises from perverted alimentiveness. The desire for drink is natural and may be

sufficiently gratified by water, milk, and other alimentive liquids, but the desire for intoxicating drink is a perversion. The passion for drink is degrading in the highest degree. No man who values his honor, dignity and manhood should ever be guilty of this vice. The language of drunkenness is very marked and can be easily read. The bloated countenance, scattered blood-vessels filled with venous blood which ramify the face in every direction mark out him who tarries long at the wine. The red nose, rapid breathing and changeable color of face also tell a tale. Some may become corpulent and beery-looking through the effects of long dissipation, or the blood may become poisoned and so induce a very unhealthy appearance. In the advanced stage of intemperance the nerves are prostrated, irritable and morbidly sensitive to all kinds of sound. The glass trembles in the hand, the mouth quivers and the eyes lose their natural color and are bloodshot or expressionless. The expression of the countenance of a man under the influence of drink is stupid and idiotic, and his mental condition corresponds exactly with this expression. A repulsive idiocy controls his mind so that he does not know one thought or one action from another; he calls his right hand his left or mistakes a lamp-post for his wife. The actions of a person under the influence of drink will vary according to his character; some are mild and full of love, others are beset with the more violent passions of anger, rage and destruction and hence are dangerous. Sometimes the conduct of men when drunk is just the opposite to their actions when sober; mild and inoffensive characters may be very obnoxious and hateful when drunk, or vicé versâ.

CONDITIONS OR EMOTIONAL STATES NOT PECULIAR TO ANY ONE FACULTY BUT TO ALL:

Sorrow, weeping, pain, grief, sighing, laughing, appeal, sentimentality, tranquility, indifference, gloom.

Sorrow.—When we have been disappointed in our expectations or deprived of objects we love we feel low-spirited. This depressing mental state may become more intense and is then called sorrow. In sorrow there is a general languor of the whole countenance. The spirits are depressed, sadness pervades the whole constitution. The body droops, the eyes are heavy and wet with tears. The upper eyelid half covers the pupil of the eye. The lips are relaxed by the falling of the lower jaw. In the more excessive stage of sorrow called grief, the movements are more violent. But the bodily powers soon become exhausted, then a deep-rooted melancholy follows. The circulation becomes languid, the face pale and a general sense of weariness relaxes the muscles of the body. The sufferer may rock himself to and fro or remain in a passive position. After long suffering the eyes become dull and expressionless. The cheeks and corners of the mouth are drawn down. Breathing becomes slow and feeble. In its most passionate state the countenance assumes the language of pain. The voice utters the complaints of the wounded affection in shrieks, cries, and loud tones. The gestures are frantic, the hands are wrung or beat the head and breast or tear the hair. The

SADNESS.

vocal tones are plaintive ; utterance loud, high and slow ; quality is pure unless when rendered husky by sobs and suppressed moans.

Weeping.—Man has been described as a laughing animal and this is one of his characteristics, but he is also a weeping animal. Weeping is a means of relief to the soul over-fraught with sorrow. To have "a good cry" in times of great trial and suffering is better than medicine. In weeping, the lachrymal glands are affected, the eyes are firmly closed and the forehead contracted into a frown. The mouth is wide open and the lips contract so as to cause it to assume a square shape. The organs of breathing are spasmodically and irregularly affected. The respiration is interrupted by sobs and groans. The breath is hurriedly drawn in and slowly given out. In the more violent stages of weeping the face is flushed and the veins stand out purple with stagnant blood.

Pain.—Every sensitive being is subject more or less to pain. It is one of the most effectual means employed in the education of animals. All animals have acute remembrance of actions which cause suffering. If a dog is painfully beaten for some misdemeanor he will not be likely to perform the same action which was the cause of the beating. Man also has keen sensibility to pain, and his sufferings are as much his schoolmasters as his joys. Pain occurs when there is violent distress of mind or when the body is in a suffering condition. Its expression varies according to the sensibility of the person who suffers, and the intensity or sharpness of the pain. In bodily suffering the mouth is firmly closed, the jaws are fixed, the lips are retracted, and the teeth are ground together. The nostrils dilate, the eyes uncover, and the eyebrows contract. Respiration and circulation are powerfully

affected. Perspiration trickles from the face and bathes the body. The breath is sometimes held in agony, and then the blood purples the face. All the veins of the face are swollen with blood. The attitudes of the body change; sometimes the sufferer seeks relief in one position, then in another. The whole muscular system is subjected to dreadful strains and unnatural contortions. At times the mouth opens and cries of agony issue forth. If the agony long continues to be severe, then utter prostration follows, accompanied by fainting and convulsive fits.

Tranquility.—The countenance is calm and open, forehead unwrinkled, eyebrows slightly arched, and the eyes mild in expression. The mouth is slightly closed and there is a general repose of the body and limbs. Voice assumes a middle key, moderate range of inflection and time.

STILLNESS OF NIGHT.

All heaven and earth are still,—though not in sleep
But breathless, as we grow when feeling most;
And silent, as we stand in thoughts too deep:—
All heaven and earth are still: From the high host
Of stars to the lulled lake, and mountain coast,
All is concentrated in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all, Creator and Defence.

Appeal or Persuasion is made with an open countenance, the forehead smooth and unruffled, the eyes opened wide, with an eager discerning look, and the lips slightly curved as in a smile. The voice is sympathetic and entreating, clear, full and round, with prevalent rising inflections.

Sentimentality is a weak form of expression for the emotions and sentiments. It is used in a degraded sense to imply affectation rather than genuine feeling. It springs from the endeavor on the part of the speaker to express feeling which is only skin deep. It vents itself in mere effusions of tenderness, expletives and exclamations of unfelt emotions. It is a superficial show of genuine passion. Feelings which are deep and powerfully active are passionate not sentimental; they express themselves in real pictures rather than empty expletives, in active deeds of kindness rather than gushes of compassion.

Eagerness is an emotion which arises when the mind is intently engaged in the pursuit of some object of interest. According to the strength of the desire to accomplish the object will be the intensity of the expression.

Language.—The body inclines forward toward the object of our desires. If the object is in sight the eyes sparkle, the head leans forward, and the hand shades the brow. If the object is within hearing distance but not in sight, then the hand is placed behind the ear to intensify the distant sounds. If the object is within reach, the hands show signs of taking and receiving. When the desire to possess an object is very great the face may flush, the eyebrows are elevated and the mouth opens gently.

Indifference is a feeling which arises from various causes. The mind may be callous from adversity, natural indifference, carelessness or selfishness. An indifferent person is not susceptible to emotions and surveys events with a careless glance. The happiness or misfortunes of others touch him not, and he can only be moved to action by appeals to his egotistic and selfish nature. Actions of body are careless

and without purpose; countenance apathetic and expressionless; observations devoid of tenderness and sympathy; the voice hard and unsympathetic, inflection and emphasis those of disparagement rather than praise.

We have analyzed the principal instincts, emotions and passions in the human constitution, and it only remains to show how such an analysis may be profitably used. All speech, written or spoken, is made up of thought and passion. The material which forms poetry and oratory is gathered from the cogitations of the intellect and the suggestions of the emotions and passions. And since all composition is made up of these emotions and passions, the key to natural delivery may be found when these mental states are clearly distinguished, and their language ascertained. If the elocutionary reader intends to recite a selection from Shakespeare, or any author, he will be greatly aided in acquiring a natural delivery by carefully distinguishing between the mental states which such selections contain, and, studying their language, and by endeavoring to awaken such mental conditions in his own mind. Such a process will be attended by the most gratifying results; his mind will be trained to discriminate between multitudinous shadings of thought and emotion, and to render such shadings correctly by voice and gesture. In this way all monotones in delivery will be avoided and a correct, chaste and natural style cultivated. The monotony so prevalent in the delivery of many speakers is due mainly to their want of discrimination between the mental states. They have never had their attention called to the various shadings of thought and emotion and their appropriate delivery, hence every passion and thought is delivered by them in the same way. Such a de-

livery makes of none effect the most beautiful and impressive passages of oratory. Let the reader or speaker therefore endeavor on all occasions to train his mind to make discriminations between the various mental states and their expression. He should study Milton, Shakespeare, and the speeches of great orators in this way, and he will soon discover not only that his own style of delivery is made more natural but that he has acquired a knowledge of human nature and a power of keen analysis which is truly wonderful.

CHAPTER X.

CULTIVATION OF MENTAL STATES.

PRELIMINARY CONSIDERATIONS ; CAUSES OF EMOTIONS AND PASSIONS.

No emotion or passion ever arises in the mind without a cause. It is impossible to pity any one who is not in distress, or to bear resentment against persons who have not injured us or our friends, or who do not stand in the way of our advancement. We love what is agreeable and hate what is disagreeable, but there must be some object or idea which raises those feelings. Such is our nature that the sight of certain objects affects us with a feeling of pleasure or pain. We behold a beautiful river, lake, or waving field of grain with a feeling of pleasure ; but a stagnant pool, dirty marsh or barren field raises painful emotions. And it can be clearly proved that every external object has an effect upon our sensibility which has a relation to its own nature ; that is, emotions resemble their causes.

RESEMBLANCE OF EMOTIONS TO THEIR CAUSE.

A sluggish motion, for example, causes a languid feeling; brisk motion a lively feeling that rouses the spirits and promotes activity. The purling of the water of a brook over its pebbles, the falling of water among rocks cause emotions resembling the sound produced. Sublime objects elevate the mind, and beautiful objects raise a thrill of perfection. The position of objects also affects the mind. A man standing on the edge of a precipitous cliff or on the pinnacle of a lofty tower causes a shudder of fear. Sounds also produce emotions which resemble them. A sound in a high key elevates, and the same sound in a low key depresses the mind. Plaintive sounds produce emotions of sadness. The rising inflection creates a feeling of suspension, the falling a feeling of completion. The gestures of the body also raise in us emotions which resemble them. Clumsy gestures are disagreeable to us, graceful movements raise feelings of like nature. The same applies to the actions of men and women. The emotions produced resemble their causes. Love, inspired by a beautiful woman, assumes her qualities—soft, stern, tender or gay, according to its cause. A lover finds himself imperceptibly assuming the traits of his loved one. The tones of his voice are caressing, soothing, soft and winning, and he acts and speaks in a manner resembling those characteristics which had first awakened his love. A gladiatorial combat or a street brawl raises emotions of pugnacity in the spectator. The sight of a man doing a charitable action raises a feeling of benevolence, and the returning of a favor arouses an emotion of gratitude which resembles the cause. Everybody knows how an

alarm of fire started in a theatre will raise an emotion of fear which will communicate itself to all present, and a general panic will ensue. Horses that are standing quietly will join in flight with other horses as they gallop past. Regiments of soldiers have often been seized with fear on beholding another flying regiment, and when no danger was visible, have left their post and joined in the flight. Thus events or objects raise emotions similar to their own nature.

If such is the case with external objects, how do the internal states, ideas, thoughts and feelings affect our sensibilities? It can be shown that these also act at the same; vexing thoughts give rise to painful emotions, and pleasant thoughts to agreeable emotions. For instance, sympathy, love, courage are agreeable; but dullness, stubbornness, cowardice, give rise to disagreeable emotions. Deeds of heroism, philanthropy, humanity and power raise the same feeling in our minds. Deeds of meanness, baseness and inhumanity awaken in us feelings of contempt. By the power of sympathy we can also raise emotions in our heart when we behold men under the influence of passion. We cannot behold a man in distress without sharing his pain, or in joy without a feeling of pleasure. What is true of one faculty is true of all. There are objects which appeal to the precautionary, aggressive, resistive and love emotions, which may be called their food; and in order to stimulate these emotions it is only necessary to present before them the appropriate objects, actions and events. But as regards oratory, it is not always possible that these objects can be present. The orator has to arouse men to action with ideal representation. The events he speaks of may not be present, but past or yet to come. How can he appeal to the passion of men in order to

win them over to his cause if the natural food of these emotions is absent? The ideal presentation is sufficient. The ideal description of a beautiful scene or heroic action awakens emotion, not so powerful as the real scene or event, but by the coloring of the imagination it may even produce more powerful emotions than the reality. Poets and novelists by means of splendid diction and highly exaggerated description have invested scenes with an emotional charm which they did not realy possess. And often have travellers when visiting these scenes exclaimed: "How barren, how devoid of beauty compared with the description I have read." Many are disappointed when they gaze upon Scottish scenery because they cannot find the marvellous beauty which Walter Scott has thrown around it in his ideal descriptions. The orator need not despair if there are no real objects present to excite the emotions he wishes to raise; for he can awaken them by appeals to the memory of his hearers or by ideal description of them.

This is the most important part of elocutionary training. The cultivation of the vocal powers and the mental states should be the aim of every one who aspires to be a good speaker or reader. Such cultivation cannot be over-estimated. If the mental states are active, vigorous and highly sensitive to their own appropriate objects of excitation, and if the vocal and bodily instruments of expression are responsive to all the various degrees of activity of the mental states then natural delivery will be the result. It is because one or both of these instruments of expression are neglected that unnaturalness mars the delivery of many. The elocutionist who insists mainly on the employment of certain tones and inflections of voice and gestures of body cannot hope to develop

natural delivery. Nor on the other hand can those who neglect all external training of voice or mental state hope to arrive at this most desirable characteristic of true eloquence. Long before the student is taught inflection, stress and other qualities of delivery, his voice should be thoroughly trained in order that it may have power, flexibility and compass to adjust itself spontaneously to express the various mental states. If this training of the voice has preceded the instruction in expression, the teacher's task will be an easy one. It will only be necessary for him to point out the natural tone and inflection for each passion, and the pupil will readily form a type or pattern for that expression and reproduce it in his own way. But if the voice has not been trained, artificiality will be the result, for the pupil will strive to give forms of vocal expression, which he can only imitate imperfectly and assume with great difficulty; hence, stiffness, artificiality, and inelegance of delivery are the result. So also with the mental states, they must be systematically trained or they will not be responsive to internal or external stimulation; when an image and idea in mental or book composition is presented they are inactive and non-responsive and do not appear in delivery as they ought. Hence the expression is weak, artificial and destitute of passionate feeling. It is in vain that tones and gestures are assumed. Mental passion is the soul of every word. There is a deep undercurrent of feeling not easily described, yet always present, in every look, gesture of body, and vocal enunciation which alone can give power to delivery. It is the undercurrent of feeling which develops that sympathetic relation between the speaker and his audience called magnetism, which impels them to bend the organs of sight and hearing

to catch his every gesture, word or intonation. When the mental states are alive with passion, delivery is easy, natural and powerfully impressive. With breathless interest the audience follow his discourse ; every new illustration or thought thrills them through and through. Their only anxiety *is*, not that he will speak too long on such a topic, but that he will cease to dwell upon it. Genuine feeling always captivates an audience. The human breast is ever responsive to human passion. Only let a man be in downright earnest and he need not fail to hold his audience.

The excited mental states not only supply expression with the all-conquering power of feeling but they furnish strength to the orator himself. When these mental states are active, great nerve and brain force is developed, together, with excessive vitality, as a natural consequence all the organs of expression, the breathing, bodily and vocal organs are intensely vigorous. The orator, while subject to these mental passions, can speak with the utmost ease. There is no straining effect in the mental conception or the external expression. The eye flashes, the brow wrinkles or knits, the muscles of the face contract or expand when necessary, the breath comes and goes, the attitude of the body changes, the vocal tones follow each other in rapid succession without any perceptible effort on his part. Orators who speak from the excited mental states seldom or never become exhausted, because speaking is a means of enjoyment, a sort of recreation to them. A distinguished orator has said that, although he has been accustomed to lecture and preach for more than forty years he has never felt tired of his profession or desired to quit it for another. Preaching is not exhausting to him because it is a sort of pleasure or recreation. "There

is a joy," he says, "which accompanies all powerful efforts of the mind to persuade others to do what is right." It would seem from this confession, and from the fact that increased vitality accompanies mental excitement, that the best and surest way is to stir up the mental states. All elocutionary training will fail if this has not been accomplished. Such instruction should aim to develop the mental states.

The questions may be asked, "Is it possible to cultivate the mental states?" "Are they not qualities of the immaterial mind and so beyond the reach of training?" The answer to the first question is, that the mental states can be cultivated. The second question springs from ignorance of the dependence of the mind upon material organs. It is a question which could have been asked two or three hundred years ago when men believed in warlocks and witches, when the mind was regarded as independent of the body, residing, nobody knew where; such a question should be asked no longer. Doctors Gall, Spurzheim, and Combe demonstrated long ago the mind's connection with material organs. The investigation of the modern psychological school of whom Professor Bain is a representative established the same connection Now it follows, that if the mind depends upon material organs for its manifestation, that whatever strengthens these organs cultivates the mental states. The same law which regulates the training of the body will also regulate the training of the mind, with this important modification, that the medium of cultivation is different in each case. That which trains the body may not cultivate the mind.

Muscular.—We know that exercise develops the muscles of the body and that we can direct their development to any part of the body we please, to the

limbs, breast, neck or arms. It is the same with the mind ; we can direct the training to special functions, the only real difference is the means of education. In bodily training, we develop muscle by bodily movements in which the chief agent is the influence of the will which controls the direction of the training. We cultivate the mind by mental instrumentalities, that is, as the mind depends upon the brain and nervous system, whatever cultivates the brain and nerves increases mentality. If the question is asked, " How is the increase of mentality recorded?" we reply, "In a manner similar to the increase of muscular development." If a muscle becomes larger and more flexible by training, so the brain increases its convolutions in size, quality and flexibility by mental training. This increase of size, quality and flexibility enables the mental states to express themselves more vigorously and accurately ; hence in order to have vigorous thinking, we must develop vigorous brain organs. This development is accomplished by mental training. We know that the brain and nerves are capable of excitation by their proper stimulants. These stimulants are thoughts, emotions, ideas and objects. The stimulation may be internal or external. The internal arises from natural or spontaneous activity of brain and nerve force or from the influence of the will, imagination and intellect. The external arises from the stimulation caused by outside objects through the bodily senses. It follows then, that whatever increases the natural or spontaneous energy of the mental organs, or the sensibility of the body to external impressions, increases the intensity of the mental states. There are two grand divisions of nerves which perform an important function in expression, the incarrying and outcarrying nerves. The incarrying or sensatory

nerves conduct to the sensory centre the external impressions capable of producing mental sensations, which in turn produce mental states. The outcarrying or motory nerves, springing from the centres of activity, convey the mental states into outward expression.

THE CULTIVATION OF THE MENTAL STATES BY MEANS OF NATURAL OR SPONTANEOUS ACTIVITY.

Natural or spontaneous activity is a term applied to the motive or inborn force which impels every organ of our constitution without stimulation to perform its functions. The faculties of the mind and the organs of the body are always more or less active. They can hardly be said at any moment to be in a dormant state. Even in sleep the bodily functions go on, the blood circulates freely of its own accord. Inspiration and expiration are even more active when the body is stretched out in repose. It can be readily proven that during sleep many, if not all, of the faculties of the mind are active. If it were not so, dreams would be impossible. While awake the natural activity of the faculties of the mind impart, a grateful stimulus to the whole bodily movement. Destructiveness and combativeness are shown in the energetic stride. Force looks from the eyes and beautifies the expression. All the social propensities are active in countenance, voiec and manner. The selfish propensities leave their impression upon the walk or conduct. This natural or spontaneous activity of the propensities is a simple state, there is nothing passional about it. While in this condition they are prepared, however, to become emotional or passional. A slight increase of the spontaneous activity directed toward any individual centre will

produce an excitemental or emotional state in that centre. Where the natural activity is present in abundance it is always easy to excite any feeling or passion of the mind. This is shown by the ease with which we accomplish duties when the mind is fresh and vigorous. Difficult tasks, feats of skill, or laborious efforts of strength are always more readily accomplished when the whole constitution is fresh and vigorous. Young animals are more distinguished for activity than the old. Young children are perpetually pouring forth floods of spontaneous activity in playful sport. The kitten exercises its natural vigor in running after or playing with a ball or spool. The infant in the mother's arms vents its spontaneous activity in restless movements or in crows of delight and even in screams and tears. The hound pants for the chase; the steed impatiently paws the ground; the rider energetically sinks the spur into his horse's side through eagerness to find an outlet for the nerve force struggling to express itself in actions.

The influence of spontaneous activity upon the organs of expression is very great. The breathing organs are in a state of vigorous activity. The vocal powers must find an outlet for the accumulated nerve force even in exclamations, if not in song or speech. How often does the soul, happy with excess of vital activity, unburden itself in song or speech. Witness how animated is the conversation of those whose constitution is vigorously active. How the eye glistens, how mobile are the expressions, how versatile the gestures, and how changeable the tones. Now all this spontaneous energy can be skillfully employed in the education of the feelings and passions. Let the current of its activity be turned in the direction of the mental state desired to be produced. It is an ascer-

tained law that spontaneous activity tends to diffuse itself through the most habitual channels. Hence, in order to make use of spontaneous force to increase the intensity of a feeling or passion, arouse that passion by external or internal means and the spontaneous nerve force will immediately empty itself into the channels for the expression of that passion. To develop natural activity cultivate the active temperament. The active or energetic temperament of body is eminently conducive to spontaneous energy, a vigorous circulation of the blood, strong recuperative and nutritive digestive powers. In this temperament there is a tendency to express feeling in outward demonstrations through the mere love of activity. When the brain and body are full of blood the mental states will be more active.

It can be shown that all passionate mental states draw extensively upon the vitality. Whenever there is a rush of blood to the brain the mental states are more active. Whenever an exhilarating passion is aroused the vital action is increased. This is because these passions require the vital fluid to nourish and keep them in this violent state of activity. Whatever increases the freedom and vigor of the circulation and digestion increases spontaneous activity.

Spontaneous activity has an important influence on the mental states as a whole, tending to keep them in a state of perpetual motion. We have shown how to make use of spontaneous energy to excite special mental states. The question now arises, Can each mental state be separately cultivated? The answer is in the affirmative. We have already shown that the mental functions are not one but many. That the brain is the organ of the mind, and consists of congeries of organs or cerebral centres, and that

each one of these centres is the seat of an individual and separate propensity or intellectual faculty. These propensities when excited in various degrees of activity give rise to emotions and passions. Three states of activity were noted: 1. Simple or normal; 2. excitemental or emotional; 3. passional or violent.

This activity depends upon three conditions, 1. The size and quality of the cerebral organ, 2. The intensity of the excitement induced, 3. the capability of the bodily organs to express this activity. Beside the emotions and passions which are the immediate product of the primitive faculties, we considered a very numerous and powerful class of emotions called complex or compound emotions because no one elementary feeling was capable of producing them. We proved that they arose from the excitement of two or more propensities and the presence of an exciting cause, real or imaginary. All these propensities, emotions, passions and compound emotions we analyzed and proved that they were capable of cultivation. We endeavored to show the utility of that analysis in cultivating each emotion or passion. We also pointed out the method of cultivation and the laws upon which it was founded. We will now take up some of the methods for the cultivation of the mental states in detail. All mental states are produced by excitement of blood, nerve and cerebral mass. Whatever awakens these, stimulates the mental states.

PRESENTATION OF THE APPROPRIATE OBJECTS.

Each emotion, passion and propensity cannot be brought into activity by the direct operation of the will. But they can be brought into action by the presentation of objects or ideas fitted by nature

to excite them. Every emotion and passion has by nature an affinity for certain allied objects or ideas which are capable of kindling them into actions more or less violent. Cautiousness in its simple propensitive state is stimulated by scenes of danger or occasions in which prudence is necessary. The careful, watchful step made by a person who is plodding his way through a dark passage is different from the trembling, halting or flying step of the same person under the influence of the passion of fear, and yet fear is an emotion which has cautiousness as one of its elements. To excite a feeling of caution in its simple elementary state it is only necessary to bring before the mind objects or ideas which excite watchful or careful actions. To excite the passion of fear on the other hand, it is necessary that the objects or ideas presented to the mind should be full of danger. Gloomy caverns, hair-breadth escapes, earthquakes, thunderstorms, in short, everything which is likely to cause excessive alarm for the safety of our own lives or those of our friends. Combativeness may be excited by the presentation of warlike scenes in thoughts, words or actions. Heroism, courage, bravery and all the emotions and passions which have the combative element, can be excited by the presentation of ideas and objects of an epic nature. If the orator desires to cultivate the strong and elevating passions such as heroism, love, joy, anger, courage and ambition, he must fill his mind with ideas and scenes which appeal to each of these passions. The mental states can be wonderfully increased in activity by thus presenting to them their own appropriate imagery. The fact that each mental state differs from the others makes this method of cultivation definite and sure. There can be no failure if the intellect is

cultivated by the presentation of objects which are intellectual in their nature. This principle is granted by all; schools and colleges might close their doors if it were not a fact; so also the passions and emotions are capable of like cultivation by the presentation of emotional food. The objects which may be presented are various. Scenes of active life may form a powerful stimulus. In daily life, men can be seen at almost any time under the influence of some passion.

To witness others under the influence of passion cultivates such passion in ourselves. The low passions of hate, jealousy, and remorse can be seen manifested by men in the humbler ranks of life. The passions of love, anger, despair, fear, timidity, heroism and combativeness are present before our eyes every day. We have but to permit them to influence our minds and such states will be produced in us. The objects may be words full of passionate meaning, passages from great poets which are alive with emotion or they may be ideal scenes representing the emotions and passions. Love, the sentiment of the beautiful, hate, fear, anger or any of the emotions may be effectually awakened in this way.

Books.—No one can insist too strongly on the power which a good book has in developing the mental states. Descriptions of scenes capable of exciting the emotions and passions will be found in abundance in prose and poetry. The beautiful and striking language in which these scenes are described develops the sensibilities of our nature and prompts them to active expression. Poetry is full of emotion and passion. If the speaker cannot awaken passion in his mind by the perusal of the exaggerated language of poetic emotion he may well despair of his success as an orator. Poetry should

cause a sensitive, oratorical nature to thrill with rapturous emotional feeling. All the great orators have been exceedingly fond of poetry and prose. Demosthenes glowed with divine fire when he read Homer; Cicero, was never weary of feeding his oratorical passion with the best extracts from Demosthenes and Homer; Chatham, the greatest orator since Demosthenes, inflamed his passions at the shrine of the ancient muses, and baptized them into new life in the living waters of the poets of his own native land. Erskine, the most eloquent orator that ever plead before a jury in a case of life or death, could be seen in his boyhood almost every day wildly perambulating the heathery hills of Scotland, declaiming with passionate force the sublime passages of Milton and Shakespeare. The study and recitation of the emotional passages in the great poets has been the principal method by which almost all the great orators kindled and kept burning their oratorical fire One of the most efficient methods of cultivating the emotions is to have perpetually on hand selections of poetry and prose which narrate the various passions. Extracts of this description will be found in the chapter entitled Passion Transition. Another means of cultivating the mental states is to be found in listening to great actors and orators. A good play, faithfully performed by skilful actors, is capable of deeply exciting the passions. Great actors are generally themselves affected by the passions which they express; hence by a natural law of sympathy, the same emotions will be awakened in our hearts which burns in theirs. The plays of Shakespeare are the best for the purpose of education. Every passion of the human mind finds expression in the marvellous productions of Shakespeare. In his vivid language there gleams the over-

GEORGE F. COOKE, one of the greatest tragedians of the eighteenth century, was born in Westminster, Apr. 17, 1756; died in New York City in 1812.

EDMUND KEAN, unsurpassed in tragedy, was born in London, March 17, 1790, died there, May 15, 1833.

EDWIN FORREST, one of the most celebrated of American actors, was born at Philadelphia, March 9, 1806. Died December 12, 1872.

JOHN P. KEMBLE, famed for his rendering of Hamlet, was born in Lancashire, February, 1757; died in Switzerland, February 26, 1823.

JUNIUS BRUTUS BOOTH, great in his impersonation of Richard III.; born in London, May 1, 1796; died in December, 1852.

WILLIAM C. MACREADY, one of the first of dramatic actors, was born in London, March 3, 1793.

DAVID GARRICK, the wonderful "Lear," was born at Hereford, England, February 20, 1716: died January 20, 1779.

THOMAS HAMBLIN was born at Pentonville near Islington, London, May 14, 1800; came to New York 1825, died Jan. 8, 1853. He was connected with the Bowery Theatre for many years.

E. L. DAVENPORT was born in Philadelphia about 1815.

JULIA DEANE HAYNE, a popular American comedienne, was born in Pleasant Valley, New York, July 22, 1830.

SARAH SIDDONS, regarded as the most powerful actress of passion; born in South Wales, July 5, 1775; died June 8, 1831.

CHARLOTTE S. CUSHMAN, one of the most celebrated of tragic actresses, was born in Boston, Mass., July 23, 1816. Died in England, May 10, 1876.

ANNA CORA MOWATT RITCHIE authoress and actress, born in Bordeaux, France, of American parents, in 1821. Died in England, July 28, 1870.

From NEW PHYSIOGNOMY, or Signs of Character, as manifested through Temperament and External Form and especially in the "Human Face Divine." By Samuel R. Wells, Fowler & Wells Co., Publishers.

mastering emotions of beauty, love and solemnity, which are the corner-stone of oratorical expression. When these plays are correctly performed on the stage, with the aid of scenery, costume, voice and gesture, the effect upon the emotions of the spectators is powerfully intense. The scenery which represents grandeur, beauty and sublimity must appeal effectually to the emotions of awe, ideality and solemnity. The stage in its scenic representations often transcends the world of reality and displays before the enraptured eyes of mortals the wonderful creations of the imagination, the marvels of fairyland, and the inhabitants of the supernatural universe in marvellous beauty, sublimity and terror. The actor stimulates passions in the breast of the listener which might otherwise remain dormant. The elocution of great actors is often near perfection. Indeed it could hardly be otherwise. Their success depends upon their eloquent delivery, hence they make elocution a life-long study. It does not fall to our lot to discuss the morality of the stage nor the propriety of Christians attending theatricals; we are simply considering the theatre as a means for the cultivation of the emotions and passions, and the conclusion appears to be that play-representation is a very efficient instrument for that purpose.

Listening to great orators is another effectual means of cultivating the mental states. If the orator has the power to stir his own feelings he will be likely to awaken feelings in the breasts of others. Some of the greatest orators have had the fire of their genius kindled in this way. Grattan, seized every occasion to listen to the impassioned eloquence of Lord Chatham, who stimulated oratorical passion in all who heard him with an overmastering power. The impassioned el-

oquence of Rufus Choate was first awakened by listening to the fervid oratory of William Pinkney, The eloquence of Æskines and Demosthenes naturally excited each other's passions. Cicero had always a spur in his rival, Hortensius. Lord Chatham, while he ruled the empire of Great Britain, with his imperial oratory drew passion out of many a cold, unimpassioned youth who was aspiring to the honors which an eloquent tongue alone merits. Not only does passion in the breast of an orator have the effect of powerfully exciting emotions in others, but the audience increases the vigor of this excitement. We all know how a very insignificant, witty remark will fall short of even a laugh when uttered in the presence of a few friends, but the same witticism uttered in a large hall filled with people will produce storms of applause. The same observation may also be made respecting a burst of passion, pity, fear, remorse or heroism. The impression made is always tenfold more powerful in a large than in a small audience. The reason, is that the men and women composing that audience have each drank in the emotion in their own way, and their mental states have been awakened to a corresponding pitch of activity; and this awakened emotion transmits itself from one to another; from the speaker to an audience and from the audience back again to the orator. There is, therefore, a current of emotion passing from every individual in the hall, so that the effect is greater according to the number of sympathetic souls present. To place one's self, therefore, in an audience thus swayed by an oratorical passion is one of the very best means of stimulating the emotional states or feelings in ourselves.

To listen to good elocutionary readers or reciters

is also another useful means of cultivating the mental states. The elocutionary reader if he has studied the meaning of the selection and if he has the internal gift of feeling what he reads, will deliver himself with power and passion, and will awaken similar emotions in the minds of the listeners.

The mental states may be cultivated by internal stimulation. We have already shown the power of spontaneous activity to excite the internal feelings. We will now take up in detail the most effectual means of arousing the mental states by internal stimulation.

Volition.—The will can call into operation the intellectual mental states, but it cannot originate the mental passions. These arise spontaneously when the objects are presented. The will, however, can influence the expression of the emotions when aroused. It may restrain or give full exercise to all the bodily and vocal gestures which are their appropriate language, and though the will cannot bid the feelings arise at pleasure, yet it can influence the thoughts which are capable of stimulating the feelings. There are certain thoughts, ideas and images formed in the mind which readily excite each propensity, emotion or passion. The mental states recognize these objects and respond to them as truly as the eye draws within its vision the objects of sight. Now the will can decide what objects, images or thoughts shall occupy the mind, whether they shall be images of love or hatred. If then, the intellect supplies internal images or thoughts which appeal to the various emotions, these emotions will be excited. The command of the thoughts is influential in the cultivation of the feelings Our passions, emotions and propensities have been excited more or less by objects, circumstances and occasions, and whenever these are present

in idea or reality, the emotions will be likely to arise. Love is awakened by the thoughts of physical beauty, the charms and graces of its natural language, or by the thought of places dear to the loved one. Combativeness is aroused by thoughts of opposition, by contemplation of battles and famous heroes. Whatever the emotion desired to be cultivated, we must think of the class of objects or ideas which appeal to that emotion. If it is desired to call up some emotion in preference to those already present, it is necessary to think of the objects which are associated with that emotion.

THE IDEAL CULTIVATION OF THE MENTAL STATES.

Akin to the exercise of the emotions by the choice of thoughts is their cultivation by means of ideal states. An emotion may be awakened by the actual presence of an object or by an image of that object. It is often desirable that the orator should arouse the various mental states by images when the objects are not present. It is a fact that the feeling or emotion persists after the original stimulus is withdrawn. This mental state is called ideal emotion. The ideal emotions are important in the cultivation of the mental states ; for they can awaken and strengthen these states. The vigor and persistency of the ideal emotions depend upon the temperament ; some temperaments are more emotional than others, hence the ideal emotion can be more easily aroused in such temperaments. The presence of a kindred emotion aids the ideal. The present sensations of pleasure enable us to support dreams of ideal pleasure. The situations in the lives of men if they resemble the mental state which we wish to indulge will support the ideal emotion. The ideal emotion may surpass

in intensity and vigor of activity even the actual; this is because hope or anticipation plays an important part in the ideal emotions. The ideal emotions, because of the pleasure they afford to the mind, are vigorously active whenever they exist. This excitement flows to the kindred mental states. This ideal training, however, is rendered more effective by the influence of the imagination.

THE IMAGINATION AS A MEANS OF EDUCATING THE EMOTIONS AND PASSIONS.

Imagination can be effectively employed in cultivating the mental states. In its lower manifestations imagination resembles conception. Emotions and passions, no longer present, can be conceived to exist in an ideal form. The ideal will awaken the real and so increase of activity of the emotion will follow. In this sense, however, no higher function of imagination is exercised than simply to revive or recall some emotion formerly experienced. The intellect is stimulated to call up scenes, objects and events capable of awakening the emotion. Thus, if we wish to develop the emotion of the sublime we imagine an event or scene which has characteristics of that feeling. If we desire to cultivate love, we bring together all the objects or attributes which inflame that passion and imagine them to belong to a loved person or object. Imagination, however, in the higher sense still more effectually cultivates the mental states. In this sense it has the element of originality. Self-creation of emotions and passions, similar to those we desire to cultivate and the clothing of them in highly-exaggerated imagery tends powerfully to awaken the emotions. The imagination creates scenes and events more exhilarating than the actual. It can conceive of passion

and emotion without the limitations to which the same emotion is subjected in the real state. Hence all the circumstances which stimulate the passions or emotions are highly exaggerated, and vigorous excitement of the natural emotions follows. In its creative capacity, imagination combines all the most vivid and essential elements in scenes and events and adds to them an almost supernatural coloring of its own, so that the creations thus produced are the most powerful to kindle the actual mental state. Every one must have experienced this truth in the work of composition or in art representation. How often does the plain image or picture formed by the imagination appear more grand than that represented. Such exclamations as we often hear after seeing a work of art, "Oh, how poor it is compared with my original conception," testify to the power of the mind to idealize an image of an object surpassing in beauty or grandeur the actual. Suppose a person is called upon to realize an emotion or passion which is not present to the mind; he must exercise his imagination to originate scenes of such power and vividness that they will start the mental state corresponding to the emotion or passion, or if the emotion is really present its activity may be more vigorously developed by the intensely exaggerated image of it supplied by the imagination. It follows that the imagination is a very efficient means of cultivating the passions.

SYMPATHY AND IMITATION AS A MEANS FOR THE CULTIVATION OF THE MENTAL STATES.

Sympathy in connection with imitation, enables us to enter into the feelings of another and to act them out as if they were our own. This power to imitate or assume the passions of others educates those emotions

in ourselves. Whenever we voluntarily imitate the gestures or signs of a passion displayed by another, that passion has a tendency to arise in our own minds. Sympathy implies the effective working of many of the faculties of our constitution ; for in order to sympathize with another's mental state we must have that state in some degree of activity in ourselves. The very attempt, however, to form a conception of the passion which rages within the breast of a loved friend, and to make it our own, develops that passion within ourselves. The best way to employ sympathy as a means of cultivation is for the orator to mingle with men belonging to all stations of life, to observe their actions under the various emotions and endeavor to make these mental states and their language his own. If the orator is deficient in some particular feeling which he wishes to cultivate in himself, his best means of training is to seek out those noted for the possession of that emotion and sympathize with them. If pity or benevolence are the feelings which he wishes to develop, then let him visit the poor and wretched outcasts of humanity. Let him try to enter into their feelings, assume their sorrows and pity them. Sympathy can also train the mental states in many other ways. An orator, for instance, may take up a particular character in a play and endeavor to sympathize or enter into the feelings and thoughts of that character. Many emotions and passions will be aroused in this way which could not have been stirred by any other process.

OPPOSITION AS A MEANS OF CULTIVATION.

How speedily do many of the mental states arise under opposition. When some one opposes our opinion or endeavors to curb our liberty our whole con-

stitution rapidly springs into activity. There is increased vigor of circulation together with accelerated expression. The mental states are intensely vivid, especially those which are necessary to resist the encroachment upon our rights or opinions. Witness two men engaged in intellectual combat, how animated they become, how expressive, how ready with sharp and cutting remarks or quick retort, how the eye flashes, the bosom heaves and how appropriate are the expressions of face and body. The feelings are alive within, they have been stirred by debate. Mental force and nerve power have been developed under the stimulus of opposition. There is a glory in vanquishing an opponent which originates a consciousness of strength in the mind. This consciousness of strength gives the debaters confidence in their powers, and they display flights of eloquence which in their calmer moments they would be afraid to attempt. Although the feelings commonly stimulated by opposition are the emotions of resistance, pride, self-esteem and stubborness, yet many other emotions are stimulated to aid these so that opposition is an exceedingly effective means of education. If an orator wishes to prepare himself to speak upon a given subject, he would do well to request some combative friend to take the opposite side and discuss the question with him. The readiness of lawyers to reply to an adversary and the energy with which they plead a case spring from the spur of opposition. If it is desirable to cultivate a particular emotion by means of opposition, curb that emotion of its free expression and then let it have full sway, the outburst will be intensely violent.

Another way of developing a particular feeling is to get somebody to oppose the desire of that emotion

or to threaten to attack it by an opposite feeling. The emotion under this spur will be vigorously stimulated. This fact may be seen illustrated even in those of a cowardly disposition. How often do the timid manifest a combative disposition when surrounded by danger, which in their natural surroundings they never manifest! How often does joy spring from natures long depressed by sorrow? Fear gives way to courage; hatred to love. In truth, the passions seem to alternate in their influence upon mind and body; one would almost think that if any class should long prevail to the exclusion of the others, injury to the constitution would result. Advantage may be taken of opposition and alternation of emotional states to cultivate the various mental states.

Playfulness of faculties cultivates the mental states. In a vigorous constitution vitality is so abundant that it must have an outlet in some direction. If there is no task set before the mind, in the performance of which vitality will be consumed, then an outlet is sought by the mental states in mimic duties. This is fully shown by young children and animals. The child romps and plays because the mental states are charged with vitality and must find an outlet. The games of children generally take an emotive direction. The little girl exercises maternal love in embracing the doll, or her friendship in kissing her companions. Every sound excites some emotion and is accompanied by screams of pleasure. All the mental states are exercised in their games. It is the same with boys even in a greater degree. All the mimic encounters, trials of strength, and feats of skill are but playful exercises of the mental states. Dogs and kittens cultivate their mental states very much in the same way

as children. Their playful gambols, their mimic worrying and biting of each other, their imitated growls and vigorous wrestling are the means by which they cultivate their internal propensities. The propensities and emotions depend more upon this kind of stimulation for their development than do the intellectual faculties. Hence the reason why "All work and no play makes Jack a dull boy." This also accounts in some degree for the circumstance that close students are so dry and uninteresting in their conversation. Their emotional nature is starved in order to feed the intellectual. The playful exercise of the mental states besides having a high value as an educational force, is productive of the most exhilarating effects upon the health and vitality of all the organs of body and brain.

As an aid to expression, due liberty should be given to the desire of the mental states to exercise themselves in playful actions. It is a well-known fact that children who are in the habit of taking playful exercise are more expressive than those who do not join in such exercise. And we have often felt even in adult life how useful playful exercise has been to us in preparing for some vigorous exercise of mind or body. If we desire to develop the mental states we should exercise them in playful sports. Almost every emotion is capable of development in this way, and indeed we oftentimes resort to this method of culture instinctively. How often, for example, do we banter our friends to fight, to wrestle or to run. These exercises cultivate the combative, emulative and self-reliant emotions. Then again we playfully imitate our friends by direct sallies of wit or humor, and we are ready to laugh heartily at their replies. This cultivates the mirthful emotions.— Again, we often

taunt our friends or make disparaging insinuations in order to draw out their aggressive emotions, which when roused, impart a pleasant stimulation to similar emotions in us. And so on in a hundred ways, we thus playfully exercise our emotions. Now, in order to make use of this kind of cultivation for the purpose of training particular mental states, it is only necessary to direct the playful disposition solely toward the particular mental state.

EXERCISE AS A MEANS OF CULTIVATION.

The methods of training the emotions which we have enumerated, have involved more or less simple mental cultivation. We now wish to show the influence of bodily exercise as a means of cultivating the mental states. The vigor and activity of the emotions depend largely upon the circulation of the blood. Any exciting cause which sends the blood to the brain increases the intensity of feeling. The most effectual means of stimulation is exercise ; rapid movement of the body or limbs increases the circulation of the vital currents.

Bodily exercises stimulate powerfully the exhilarating emotions—joy, courage and resistance. Physical exercise is necessary to keep the body and brain in a healthy state of activity, and such a state is always conducive to vivid mental feeling and expression. Hence the orator should never neglect systematic physical training.

Association may also be used as a means of cultivating the mental states. When objects have become associated with certain emotions the presence of these objects tends to stimulate such emotions. We have all doubtless experienced how vividly our

home recalls feelings of love and pleasure. The mention of the word "home" is sufficient to start up at once a troop of joyful emotions. The sacred vestments, hallowed rites, and churchly adornments awaken feelings of reverence in the devout churchman. This is because these garments have been associated for ages with the feelings of sublimity and reverence. During the Crusades the emotional nature of those who sought the Holy Land was kept intensely excited by the presence of sacred relics and places. Association has been a powerful stimulus to the mental states in all ages. Much of the pleasure derived from books on biography or descriptions of famous places springs from their association with powerful emotions. To employ association in the cultivation of the mental states it is necessary to place ourselves in scenes and places which have been associated with the emotions we wish to excite and develop. Probably the strong emotions can hardly be more effectually awakened than by association. Witness, for example, the love passion. A lover under the influence of the passion of love when the object of his affection has been removed from his presence by death or exile, fondly treads the paths or seeks the places where she was wont to meet him. Every scene, every event, every token has some association which recalls her memory. One spot reminds him of her happy smile or farewell pledge; another of some grief or sorrow which she entrusted to his confidence. It is evident that the more vivid the associations, the more numerous the objects which recall them, the more powerfully will the love-passion be stirred. It is the same with all other emotions, association will develop and educate them.

THE ASSUMPTION OF THE LANGUAGE OF THE MENTAL STATES.

We come now to one of the most efficient means of exciting and cultivating the mental states; namely, the assumption of the natural language. It has been shown that the mental states when excited tend to express themselves in gestures of body, facial expressions and vocal tones; that each emotion always expresses itself by the same signs; that the language of love, for instance, never could be mistaken for the language of fear. It was also shown that the depressing emotions produced effects on the vital and voluntary organs and on the instruments of expression different from those produced by the elevating emotions. The facial expression in the manifestation of the elevating emotions was open and elevated, the muscles of the face being raised, while in the depressive emotions the facial expression was contracted and the muscles were drawn down. It was also shown that the expression was the same for the same emotion and differed in degree only, not in kind. That is, the violence of the language coresponded with the state of the passion whether simple, excite-mental or passional. These facts enabled us to analyze, separate and classify the various emotions, passions and propensities and to assign to each its natural language. Such analysis we deemed of importance because furnishing a convenient means of elocutionary instruction. For, from the study of these mental states and their language, two principles expressing the emotions were evolved. (1) To excite the mental state the language would be likely to follow; (2) To assume the language and thus express the emotions in an artificial way. The first

principle we thought to be the more effectual because more likely to lead to correct and natural expression. The second principle we did not favor as a means of expression because it was a roundabout process and seemed to be, "putting the cart before the horse;" at any rate it was likely to lead to artificiality. Though we do not favor the assumption of the natural language of the emotions for the purpose of expressing these mental states to an audience, yet we do favor their assumption by the speaker for the purpose of inducing the mental states. This is the next means of educating the feelings which we are now about to describe.

There is no doubt but that the language of each emotion when displayed excites that emotion in the minds of the spectators. We can witness this any day. Observe men under the influence of passion, do you not feel yourself beginning to manifest the same passion which animates them? The language of the passion always suggests that passion. It is also true that if we assume the gesture, facial expression and tones of voice which represent a certain passion, we will begin to feel that emotion arising within us. If this is true, one of the very best means of cultivating the internal mental states is to assume their language. But we must bear in mind that the assumption of the language of the passions is merely volitional, and that feeling is involuntary, so that it is possible to assume the language without feeling the emotion. This is always the case with those who are deficient in oratorical sensibility, whose natures are cold or who lack some of the mental states, but this is no argument against this method of cultivation for those who have natural gifts for oratory. If certain emotions are wanting in some constitutions and

the assumption of the language of these emotions produces no internal feeling, simply remaining lifeless signs, then artificiality in delivery becomes manifest. But this only shows what is true of all other branches of instruction, that some are by nature unqualified for oratory. It becomes, not a question of how far can elocutionary training be effective in producing natural delivery, but how well can it impart such a delivery to those who have not the capacity to receive oratorical instruction? If these incapables were weeded out from the consideration altogether there could be no question respecting the utility of a system of elocutionary instruction conducted according to the principles laid down in this book.

Having arrived at this conclusion we recommend the student to go over carefully each of the passions which we have analyzed. Endeavor to form a correct conception of the mental state and by meditation upon the sources by which the mental state was excited let him try to excite the same feeling in his own mind. Then observe the language by which the passion or emotion is represented and endeavor by the assumption of this language to excite the mental state. This method of cultivation is not only highly effective but it conforms to all the laws of expression. It is a well-known fact that feeling is injurious not only to the constitution, but also to correct and vigorous expression when it does not find an outlet in action. The method of cultivation here recommended not only supplies a powerful means of stimulating the passion or emotion but also supplies the way by which that emotion will vent itself in action. No injury can therefore, result to the constitution nor obstruction to the expression; for whenever the emo-

tion is stimulated, the actions by which it makes itself known are ready to be followed.

The feeling when excited cannot remain pent up within the mind but finds a ready outlet through its appropriate channels of expression. This has been the practice of all great orators and actors from Demosthenes to Lord Chatham. The orators of ancient Greece and Rome, and our modern orators were wont to excite the mental states by deep and careful meditation of sublime selections from the great poets; when fired by the mental state they delivered themselves in appropriate vocal tones and bodily gestures. In this way feeling was developed within the brain and found a ready outlet through the appropriate channels of expression. The mental states were not divorced from their natural language, passion and expression were the equivalents of each other. The advantage of this kind of training is apparent because it is the most efficient means of preparation. The mental states and their delivery are bound to keep pace with each other. They are not separated, the one stimulates and accompanies the other. If the feeling is powerful, the expression will be correspondingly violent. Body, voice, eye, are ready to promptly serve the mental states. Moreover, vocal inflection stress, emphasis, and tone are really the soul of each word when the mental state is active and utters itself in words or gestures, there is complete unity of sense and sound, feeling and expression. The orator who cultivates his gifts in this manner will find that his capacity of expression keeps pace with his power to feel, and the most gratifying thought of all is, that both have been developed at the same time and with the same amount of labor.

EXTEMPORIZATION AS A MEANS OF CULTIVATING THE MENTAL STATES.

The effort to speak extempore upon a given subject wakes up the mental faculties. An active stimulus diffuses itself through the mind during such efforts which may be directed to one or more of the passions for the purpose of cultivation. There are several useful means of employing extempore speaking in the cultivation of the passions. 1. Natural conversation, upon topics interesting to us. When we have listened to a concert or play, or have just returned from a pleasure excursion, the mind is full of excitement produced by the joys we have experienced and endeavors to communicate its feelings to others. If, while in this state, we converse freely and animatedly with our companions we are sure to develop the emotional nature. Conversation in its various stages and its numerous and different subjects may then be used as a means of cultivating the emotions.

The topics in elevated conversation are often those which form the subjects of oratory. The newspapers, novels, and local occurrences supply material for conversation, and as these deal with men and women in situations which appeal to the emotional nature such conversation will develop the corresponding mental states in both speaker and listener. But it is important that the subjects of conversation should be elevated, not trifling. Conversation consists very often of small talk, stale remarks, the discussion of some trite subject, common observations on men and things which anybody could make and which have been made so often that their reproduction excites a smile in the observant and wise. Such conversation should be avoided if the orator aims at a true development of the mental states. The dis-

cussion of a poem, poet, or novel of acknowledged merit, the reproduction in your own language of a story which you have been reading, an off-hand description of a sublime or beautiful scene, which you have at some time witnessed, will not only cultivate the mental states but will develop more or less every essential element in oratorical speaking which is simply exaggerated conversational speaking. Engage, therefore, as much as possible in earnest and elevating conversation, and become listeners as often as possible to such conversation on the part of others. 2. The second method of extempore speaking which is able to develop the emotions and passions is by extemporizing on a given subject or on one or more of the mental states separately. Take a subject which will appeal to the emotional nature and speak off-hand upon it. There will be developed by this process more or less feeling, which may be skillfully used to develop any one of the emotions or passions. So natural and successful is this method of developing the feelings that those who simply study delivery for the purpose of reading, will do well to pursue this plan, for it will aid them in delivering naturally that which they are about to read. Suppose, by way of illustration, that the elocutionist is preparing to read a selection from a poet or orator which has passion in it. Let him take up the passions one at a time and study the written language until he has a definite conception in his own mind of the meaning of each. Then let him express in his own language the matter of the passion, and that feeling will be awakened in himself and the delivery thus employed will be natural and will give the keynote or outline of how he ought to deliver the passage even in the words of another. This kind of

training can be employed to great advantage not only in cultivating the emotions and passions, but as a means of invigorating all the elements of successful oratory. I have given many of the very best selections of the passions for this purpose. Let the elocutionist or orator study each faithfully and endeavor to reproduce them in his own way; he will find not only his capacity to feel his subject increased but his natural style of elocution will be improved.

RETENTION OF THE MENTAL STATES.

Having shown the various methods of cultivation of the mental states it may now be desirable to show how they may be retained and fixed as elements in expression. The principles which guide this retention or persistence of the mental states may be stated in the form of two laws. 1. Those mental states which have been the most vividly excited will again be easily aroused. 2. Those which have been the most frequently excited will have the greater permanence. It is a law of our constitution that mental states which have been once vividly excited will tend to recur again. There is most assuring and effective means of cultivating the emotional states. If we can but once excite them into vigorous activity they will be more ready to respond when occasion for their exercise in expression occurs. This is the real ground for oratorical training. To keep alive the mental states, to exercise and develop them for future use should be the object of elocutionary training. We all know how the exhilarating emotions and passions tend to keep the mind intently fixed on the objects which stimulate these mental states, to the exclusion of all others. Joy, for instance, seems to pervade the whole body and brain, there can be no

other feeling experienced until this emotion has had full sway. This vividness will be the most effectual means of its recall. The mind does not easily forget those states of feeling or passion which have disturbed its sensitive organs the most violently. The readiness of an emotion to respond to stimulation, bears a definite relation to the temperament of body. The vital or emotional temperament being the most favorable to vivid excitement is also the most sensitive to the revival of emotional states.

The second law we formulated was, that those mental states which have been the most frequently excited will have the greater permanence. This is simply a law of continuance and repetition. If an emotion or passion has been repeatedly felt or has been detained long in the mind, it will not only be easily revived but will have a strong tendency to become a permanent mental state. We are all acquainted with the effect of repetition in the exercise of bodily functions. The most difficult feats can be accomplished with ease by repeated trials. When the emotional states are frequently induced they tend to become habitual or automatic. Any special emotion can be made permanent by habit. If it is desired to cultivate the emotions of love, glory or approbation so that they may become permanently active, they must be repeated until they have become habitual mental states, and when they have become habitual, they will readily respond to the objects or ideas which stimulate them.

CHAPTER XI.

THE EXPRSESION OF THE MENTAL STATES SHOULD BE IN KEEPING WITH THE NATURE OF THE PASSION.

All the mental states have their appropriate word-language. The intellectual faculties express themselves in words which signify intellectual operations. The emotions and passions reveal themselves in words which indicate the true nature of each emotion. We have stated in a previous chapter that the nature of the mental states resembled their causes. We will now trace the expression of the mental states in word-language. Every thought prompted by an emotion or passion is termed a sentiment. To have a general notion of the different passions will not alone enable an orator or actor to make a just representation of any passion. He ought, in addition, to know the various appearances of the same passion in different persons. Temperament and every peculiarity of character tinctures the expression of the passions; for that reason it seldom happens that a passion is expressed in precisely the same way by any two persons. Hence the actor or orator ought

to adjust the passion to the character, the sentiment to the passion, and the language to the sentiment. In order to do this the natural expression of each passion should be observed, not in one person, but in many. Nor should the orator confine himself to a general knowledge of the passions; he ought to acquaint himself with the details of expression. A sculptor cannot represent the various attitudes of the body unless he is intimately acquainted with muscular motion. Neither can an orator or actor represent the various attitudes of the mind if he have but a superficial knowledge of the expression of the emotions and of the characters of men.

This chapter will be useful not only to orators who have to speak or write their thoughts but also to actors and readers who aim at a correct delivery of written sentiments. It is unnatural to divorce delivery from the written thoughts and words. A reader cannot properly deliver sentiments unless he fully understands their nature. He should understand why peculiar passions have particular word-signs. Otherwise he simply utters words with stress, inflection and emphasis without adequately apprehending their meaning. All figures of speech and characteristics of literature are originated by the mental states.

The actor or reader should acquaint himself with the causes of different styles of composition, in other words, he ought not to stop at the surface but seek to fathom the depths of expression. Behind every sentiment there is a mental state which moulds its character. Words are hard or soft, burning or cold, sad or joyful, according to the emotion they express. Sentences are abrupt, smooth. elegant, concise or vehement according to the nature of the sentiment. The study of word-language is necessary in order to prop-

erly deliver the written discourse. How utterly erroneous and unnatural, therefore, is our modern system of teaching oratory. Thousands of books on the subject of delivery are at the present time in circulation, which contain not the slightest allusion to the principles which regulate the style of composition. Books on oratory are now called "Systems of Elocution," because they attempt to teach delivery without regard to the principles of written discourse. This is a departure from the excellent methods of the schools of Greece and Rome. The masters who taught the greatest orators the world has yet known were not only teachers of elocution but of rhetoric. Their acquaintance with the laws of composition supplied them with reasons for the various modes of expression in delivery; hence their wonderful success; they produced orators, not elocutionists; speakers, not declaimers.

A general notion of the emotions and passions in their grosser differences of strong and weak, sad or gay, humble or elevated is not sufficient. No vivid word-representation of passion can be built up upon such superficial knowledge. At the same time, in handling the present subject it would be an endless task to attempt to trace even the ordinary passions through their minute differences. We shall therefore lay down some principles, illustrated by examples of faulty and perfect word-representations of the emotions by which the actor or orator can form others.

We have stated that all the mental states in their excitation and manifestation, generally underwent three great crises or stages. The simple or normal, excitemental or emotional, and the passional; that is, the excitement and expression of every mental state, is climatic.

We traced the importance of this distinction in de-

livery, we now wish to show its relation to word-expression. If in the delivery of the mental states it was shown to be unnatural to assume violent gestures and vehement tones to express a simple state of excitement, so also it is unnatural to represent the primary stages of emotion by words expressive of violent passion. The intensity of the emotions and passions seldom continues uniform for any considerable time ; they generally fluctuate, swelling and subsiding by turns, and the same sentiment cannot accurately express the emotions unless they correspond to such fluctuations. Perhaps we can make this more clear by a concrete illustration. Awoman has lately buried out of sight a loved child. One day she is sitting alone, meditating, at an open window. Her thoughts are not directed in any particular channel. she is in a state of simple receptivity. But on looking through the window she is attracted by some object which calls up a remembrance of her child. It may be the corner where her dear one was accustomed to play, or perhaps a little playmate of her child is just passing by her window. At first there is a feeling of sadness. The intellect is busy recalling all the little incidents connected with her child. This is the first stage of the emotion of love of offspring mingled with sadness. Then comes the second, when the intellect has supplied food for the excitement of her love, and grief begins to take the place of reason. This is the emotional state. Words and gestures and exclamations express the sorrow of her heart. In this stage the intellect, if it operates at all, dwells on the striking events which have aroused the emotion of sorrow. Then comes the third stage : When grief takes possession of heart intellect and will, she no longer reasons, but gives

vent to her grief in tears and sobs or her grief becomes so intense that all utterance is denied. This is the passional state of sorrow. In the simple state it would be right to make comparisons and to employ figurative expressions, but when the passional states prevail intellectual thought and imaginative imagery are entirely out of place. Another illustration may be drawn from the different excitemental stages of the propensity of combativeness. When a man meets with opposition he prepares to defend himself; this is the preparatory or simple state. But when the opposition increases, either by taunts or acts on the part of his opponent, the excitemental or emotional state arises. In both these stages the injured person may reflect or reason upon the slights he has received; intellectual thoughts and comparisons are proper, but when the third stage — the passional — arises, there is an end to intellectual musing. The man utters violent words and resorts to blows.

Shakespeare has truly represented the grief of Othello, in all its various stages from the simple to the intense passional state in the following passage:

Oth. Behold, I have a weapon;
A better never did itself sustain
Upon a soldier's thigh: I have seen the day,
That, with this little arm and this good sword,
I have made my way through more impediments
Than twenty times your stop: but, O vain boast!
Who can control his fate? 'tis not so now.
Be not afraid, though you do see me weapon'd;
Here is my journey's end, here is my butt,
And very sea-mark of my utmost sail.
Do you go back dismay'd? 'tis a lost fear;
Man but a rush against Othello's breast,
And he retires. Where should Othello go?
Now, how dost thou look now? O ill-starr'd wench!
Pale as thy smock! when we shall meet at compt,

This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity. O cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire
O Desdemona! Desdemona! dead!
Oh! Oh! Oh!

Othello begins to express his grief in sentiments which are only remotely connected with his loss, but these bring recollections of the power he has lost. A more emotional state arises with the utterance of the words, "But, O vain boast," and increases in vigor with the mention of each particular until the recollection that Desdemona is forever lost, inflames his grief more and more. Still he dwells with tender recollections on the cause of his grief, but as all the appalling events of his crime arise, and future portents take possession of his mind he loses all self-control and reaches the passionate state, remorse and despair. In this state he gives utterance to the wildest exclamations.

O cursed slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemona! Desdemona! dead!
Oh! Oh! Oh!

This is a correct word-representation of remorse and despair in all their stages, simple, emotional, violent; even to the exhausted stage which generally accompanies all violent passions. The words "Oh! Oh!" indicate that the strength of the passion has been wasted in words and gestures but now it is so overwhelming that utterance is denied.

The quarrel scene between Brutus and Cassius in the play of Julius Cæser, and the combat between Norval and Glenalvon in Dr. Home's play of "Douglas" are correct representations of the combative propensity in its emotional and passional stages.

Brutus and Cassius taunt each other and make allusions which gradually lead from a simple to a passional state of excitement. In the quarrel between Norval and Glenalvon there is a perfect climax of feeling. Glenalvon awakens Norvals combativeness into passional activity by repeated sneers and contemptuous allusions to his humble birth.

Norv. So I am——
And who is Norval in Glenalvon's eyes?
Glen. A peasant's son, a wand'ring beggar-boy,
At best no more, even if he speaks the truth.
Norv. False as thou art, dost thou suspect my truth?
Glen. Thy truth! thou'rt all a lie; and false as hell
Is the vain-glorious tale thou told'st to Randolph.
Norv. If I were chain'd, unarm'd, and bed-rid old,
Perhaps I should revile: But as I am
I have no tongue to rail. The humble Norval
Is of a race who strive not but with deeds.
Did I not fear to freeze thy shallow valor,
And make thee sink too soon beneath my sword,
I'd tell thee—what thou art. I know thee well.
Glen. Dost thou know Glenalvon, born to command
Ten thousand slaves like thee?
Norv. Villain, no more:
Draw and defend thy life. I did design
To have defy'd thee in another cause:
But heaven accelerates its vengeance on thee.
Now for my own and Lady Randolph's wrongs.

—*Dr. Home's* "*Douglas.*"

ORDER OF PASSION.

The different stages of an emotion from the simple to the passional must be carefully represented in their order. The passion of anger or resentment induced

by an atrocious injury vents its fury upon the author before it leads the sufferer to weep for the injury sustained. It would be incorrect to represent a bereaved lover giving way to the wildest exclamations of grief at the very opening of her lamentations, the causes of her sorrow must present themselves to her mind before the violent stage arises. It would be equally incorrect for her to bewail her own hapless condition before mourning the death of her lover. Orators in expressing the emotions should be careful not to commit this fault, as it raises in the mind of the auditor an impression of insincerity. It is always best to throw out a few of the more striking circumstances likely to kindle emotion in the mind of the listener before alluding to the depths of one's own feelings. In this way the audience will be prepared for the personal expression of passion, since the events related struck similar chords in their breasts and rendered them capable of sympathizing with the speaker's feelings.

The sentiments should correspond to the fluctuation of a mind agitated by different passions. In the endeavor to represent passion by written language it should be remembered that a person may be agitated at the same time by different passions, and the mind in that case, quivering like the hands of a polar magnet out of its bearings, vents itself in sentiments which partake of the same restless emotions. The dramatic writer never shows his genius more truly than in the delineation of character raging with various passions, hence in dramatic literature few examples of correct word-representation of such characters can be found. The public speaker may often find various passions raging in his breast which he wishes to impress upon the hearts of his audience; he ought, therefore, to

study the word, representations of these passions by the great dramatist.

The following extract from Shakespeare's "Romeo and Juliet" exhibits the fluctuations of a mind agitated by conflicting passions.

JULIET UNDER THE CONFLICTING PASSIONS OF GRIEF, LOVE, AND ANGER.

Nurse. Will you speak well of him that kill'd your cousin?
Jul. Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But, wherefore ,villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I then?
Some word there was, worser than Tybalt's death,
That murder'd me: I would forget it fain;
But, O, it presses to my memory,
Like damn'd guilty deeds to sinners' minds:
"Tybalt is dead, and Romeo—banished;"
That "banished," that one word "banished,"
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if our sour woe delights in fellowship
And needy will be rank'd with other griefs,
Why follow'd not, when she said "Tybalt's dead,"
Thy father, or thy mother, nay, or both,
Which modern lamentation might have moved?
But with a rear-ward following Tybalt's death.
"Romeo is banished," to speak that word
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. "Romeo is banished!"
There is no end, no limit, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, nurse?
Nurse, Weeping and wailing over Tybalt's corse:

Will you go to them? I will bring you thither.
Jul. Wash they his wounds with tears: mine shall be spent,
When theirs are dry, for Romeo's banishment,
Take up those cords: poor ropes, you are beguiled,
Both you and I; for Romeo is exiled:
He made you for a highway to my bed;
But I, a maid, die maiden-widowed.
Come, cords, come, nurse; I'll to my wedding-bed.

The actor, reader and orator should analyze the various passions which are found in this speech, and endeavor to feel and express them in appropriate vocal language.

THE SENTIMENT SHOULD CORRESPOND TO THE TONE OF THE PASSIONS.

This is by no means an easy task, since in order to reach such delicacy of execution, it is necessary to assume the precise character and passion of the personage represented. In the unfolding of characters acting under the influence of various passions, the orator must forget his own personality and think himself to be the character he wishes to represent. In this way the passions will be correctly portrayed. But it is only a dramatic genius who can do this. We have very many good speakers who describe passion, but few who present them in their activity. Many who can give descriptions of persons under passion but few who can make them live in the present. The following extract from Othello is a good example of a correct word-representation of passion in actual activity.

OTHELLO JUST AFTER THE MURDER OF DESDEMONA IS INTERRUPTED BY EMILIA.

Emil. [Within] My lord, my lord! what, ho! my lord, my lord!

Oth. What noise is this! Not dead? not yet quite dead?
I that am cruel am yet merciful:
I would not have thee linger in thy pain:
So, so.
Emil. [Within] What, ho: my lord, my lord!
Oth. Who's there?
Emil. [Within] O, good my lord, I would speak a word with you!
Oth. Yes: 'tis Emilia. By and by. She's dead.
'Tis like she comes to speak of Cassio's death.—
The noise was here. Ha! no more moving?
Still as the grave. Shall she come in? were't good?—
I think she stirs again:—no. What's best to do?
If she comes in, she'll sure speak to my wife:
My wife! my wife! what wife? I have no wife:
O, insupportable! O heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that the affrighted globe
Should yawn at alteration.
Emil. [Within] I do beseech you
That I may speak with you, O, good my lord!
Oth. I had forgot thee: O, come in, Emelia:
Soft; by and by. Let me the curtain draw.
Where art thou?

Word-representations may be above or below the tone of the passion or the sentiment may be too artificial or trifling. As examples of sentiment not in keeping with the nature of the emotion, all bombastic, grandiloquent and trashy word-representations may be cited.

Very few writers seem to be gifted with the power to make passions live in the present, and the same remark applies to orators. Speakers should seldom describe a passion, they should act it. If they are burning with love, sympathy or hope, let such passions flame in their gestures, exclamations, words and tones of voice rather than in dry description. It is in vain to tell an audience how you feel. "I have so much sympathy with the cause," etc. Show by

your actions and sentiments that you are in earnest.

How feeble and ludicrous is the following. A man stabbed to the heart, in a fight with his foeman describes his own death thus:

> So now I am at rest—
> I feel death rising higher still, and higher,
> Within my bosom; every breath I fetch
> Shuts up my life within a shorter compass.
> And like the vanishing sound of bells, grows less,
> And less each pulse, till it be lost in air.
>
> —*Dryden.*

Many of the sentiments of love, earnestness and sympathy uttered by public speakers are ludicrous.

PASSIONS SHOULD BE REGULATED BY REASON AND PROPRIETY.

In the delineation of passion by word and gesture the orator must never forget that he is a human being. In his most stormy moods he must beget a calmness that may give it smoothness. In other words, reason must guide the selection of sentiments that may be expressed with propriety.

Fiendish and immoral passions must not be revealed in their true colors. "There is no wretch so depraved but has a spark of conscience left, which pleads like trumpet tongues the deep damnation of his sin." What horrid monster could shed human blood without a shudder and boast of the action afterwards? The vilest assassin strives to hide his deeds, and the worst sinner upturns the fair face of hypocrisy to the world. Even the murderers of the boy-princes in Richard the Third, trembled and hesitated, and Macbeth, conscience-stricken at the sound of prayer could not say "Amen." Shakespeare commits this error when he

puts in the mouth of Lady Macbeth the ferocious sentiment:

> Come, all you spirits
> That tend on mortal thoughts, unsex me here
> And fill me from the crown to th' toe, top-full
> Of direst cruelty; make thick my blood,
> Stop up the access and passage to remorse
> That no compunctious visitings of nature
> Shake my fell purpose.

WORDS SHOULD BE IN KEEPING WITH THE NATURE OF THE SENTIMENTS.

In the early stages of the human race the emotions and passions were more frequently called into activity than the intellectual faculties. The chief occupations were agriculture and grazing. Abstract science and philosophy were almost unknown. Hence we find that the language of early races expresses the emotional rather than the intellectual mental states. Ideality awakened by the contemplation of the beauty of natural scenery employed words indicative of perfection. The love emotions originated a class of words expressive of love in its gentle and passionate moods; the aggressive passions clothed themselves in heroic words. Vigor of expression was sought after rather than elegance, and imitative significance rather than artificial representation. Men full of poetry, imagination and passion sought to express feelings in words whose sound resembled the objects they saw or the passions that agitated their minds; hence rose that large number of imitative words, figures of speech, and passionate exclamations. Water was said to run, glide, purl, ripple, splash, according to its motion. Whistle, rattle, clatter, crash, bang, roar are examples of words imi-

tative of sounds. Our literature is full of such words. Not only was the motion of objects represented by the sound of words, but the nature of the passions, soft or harsh, slow or rapid, were imitated by words and peculiar construction of sentences.

THE GUIDING PRINCIPLE MAY BE STATED AS FOLLOWS.

Words must agree with the nature of the emotion. All passions of a violent nature are represented by sharp words and broken sentences. The aggressive and resistive emotions when passionate use sharp, cutting words and abrupt, short sentences. The irascible and malign passions utter words that hiss, grind and cut like daggers. The love emotions are clothed in smooth, soft and tender words. The sublime emotions use elevated expressions. Languid emotions are expressed by long, drawling words, the animated by brisk, quick words.

The violation of this principle leads to a number of faults in the expression of passion. 1. The words may be unsuited to express the nature of the passion. It would be wrong to express love with the harsh, cutting words of malign passion. 2. Commonplace words should never be used to represent sublime sentiments, and sublime words should never be employed to represent a soft emotion. Smooth words and harmonious periods express the gentle stage; strong words, abrupt and irregular sentences, the violent stages of an emotion. In the hurry of passion a person only expresses the more prominent sentiments and rapidly utters what is most at heart.

CHAPTER XII.

THE INFLUENCE OF THE MENTAL STATES IN THE GENERAL CHARACTERISTICS OF ORATORICAL STYLE.

The style of oratorical composition differs greatly from that of other literary productions. The choice of words and arrangement of sentences are made with a view to persuasion. Frequent appeals are made to the emotions and passions. The phraseology is striking and conversational, and the periods full of harmony and poetic cadence. An orator will have an animated, figurative, pathetic or vehement style, according to the kind and strength of the mental faculties. In other words, the individual characteristics of temperament and brain development of an orator influence his speech. One is harsh and abrupt, another easy and fluent, a third rapid and fervid. One glows with feeling, another is cool, calculated and argumentative. All our powers—physical, intellectual and moral—are susceptible of change for the better. The musician by constant practice on his instrument gives to his fingers the most rapid accuracy of execution. The faculties of the mind may be cultivated to a high

degree of excellence. An orator by care and attention can acquire a good style of composition. Objectional characteristics may be pruned, and the graces of expression developed by careful practice in the selection of suitable words and phraseology. We do not maintain that a man's individuality in expression can be learned by attending to the characteristics of eloquence; but his weak points may be modified and full vigor given to his natural endowment by a course of careful and liberal education in the art of expression. The true aim of oratorical cultivation is not to stifle natural powers but to give them easy, vigorous and harmonious expression. In the oratorical, as well as in other arts, there is an ideal perfection to be striven after, and one means of the attainment of that ideal is cultivation. Natural powers will mould the style, education will improve these powers and awaken dormant ones. Attention to the various elements of good composition develops discrimination.

CHARACTERISTICS OF ORATORICAL STYLE.

Doctor Blair defines eloquence as, "The art of speaking in such a manner as to attain the end for which we speak." This is a true definition, and places eloquence on a very high plane. Oratory does not signify a trick of speech, the art of varnishing weak arguments or of speaking so as to please and tickle the ear. To be truly eloquent is to speak to the purpose. Cicero's definition of a perfect orator is: "Qui decundo, animos audientium et docet, et delectat, et permovet." That is, an orator aims to teach, please and persuade all in the same discourse. This is a still clearer definition than Dr. Blair's; for it may be shown that speech which instructs or pleases gains its end and yet may not be eloquent. A teacher may aim to elucidate clearly the propositions

of Euclid and succeed, but still not move his pupils to action. There are many discourses which supply instruction and stop there, and though they gain their end, which was to impart information, we do not call them eloquent. What then is eloquence? Eloquence is speech prompted by one or more of the mental states in vivid activity in the speaker, calculated to excite to vivid activity the same mental states in the hearers. It follows from this definition that in order to be eloquent one must himself feel the emotion he wishes to convey. Eloquence, then, has as its principal element feeling or earnestness. Forms of expression which in a printed page would be regarded as inelegant and unnecessary are imperatively required in oratory. All the subject-matter, even if thought out beforehand, should be submitted to the audience for their consideration as if occurring to the orator at the moment of speaking. This can be done by using conversational forms, "Let us consider this subject," "Do you think that we can abide tamely such a resolution?" etc.

DIRECT ADDRESS OR CONVERSATIONAL STYLE.

It is natural for a man under the influence of passion to seek sympathy. An outlet must be obtained for the exhilarating or depressing condition which follows the passionate activity of the mental state; hence, if a companion is not present to hear our complaints, we utter them to inanimate objects or imaginary persons. The passions hold dialogues with each other. The wail that comes from a mother who has lost her child will burst forth even if no one is present to hear. Under the passion of anger men kick and destroy whatever stands in their way, even though they are not capable of doing them harm. Emotions

are not solitary, by their very nature they must speak out, hence when they prevail in oratory, they assume the form of direct address.

EMOTIVE FORMS OF DIRECT ADDRESS.

The common way of addressing an audience directly is by employing words and phrases which indicate more than one. Such are "We will consider," "Let us make the best we can of ourselves." "You," or, "My friends," and "Brethren." Interrogation is one of the most efficient instruments of oratorical conversation.

What! shall one of us who struck the foremost man of all the world but for supporting robbers contaminate our fingers with base bribes, and sell the mighty space of our large honors for so much trash as may be grasped thus ?—*Shakespeare.*

Who is the man that in addition to the mischiefs of the war?

Can gray hairs make folly venerable?

But when, O my countrymen, will you begin to exert your vigor? Do you wait till roused by some dire event, till forced by necessity? What then, are we to think of our present conditions? . . . Or say is it your sole ambition to wander through the public places, each inquiring of the other "What news?" Can anything be more new than that a man of Macedon should conquer the Athenians and give laws to Greece? "Is Philip dead?" "No, but he is sick." "Pray, what is it to you whether Philip is sick or not?"

Cicero's first oration against Catiline is full of the interrogative-conversational expression. Sometimes the orator puts a series of questions to his audience and then answers them himself. This is a very powerful form of direct address and may be employed very persuasively by the orator if he scans the faces of his listeners as if he found there the answer which he gives.

Is a man known to have received foreign money? People envy him. Does he own it? They laugh. Is he formally convicted? They forgive him.—*Demosthenes.*

With what possible intent could you have sent them? For peace? But all had it. Well, then, for war? But you yourselves were desirous of peace.—*Demosthenes.*

The orator may keep up the style of direct address by consultation with his audience.

What will you say now when the viceroy shakes hands with the populace and enfeoffs himself to the lowest popularity?

What would you advise if the English were over your borders? Peace? But then it would be too late, for bull-dogs in fight never let go their hold until they have drank freely of each other's blood.

EMOTIVE-CONVERSATIONAL EXPRESSION.

Command.—When a speaker is fully possessed with his subject and firmly convinced of the righteousness of his cause, he commands his hearers to obey. It may be mentioned here that such a passionate conversational form can only be used when in the course of the speech the audience seem to realize the moral grandeur of the cause and are ready to embrace it.

Awake, arise, or be forever fallen!—Send out more horses, scour the country round, hang those who talk of fear, give me mine armor. Summon one hundred horse by break of day, to wait our pleasure at the castle gate!—Arm! Arm—it is—it is the cannon's opening roar.—Strike down yon guard, gain the mountain passes, and there do bloody work as did your sires at old Thermopolæ."

Prohibition is a strong conversational expression, it is a negative command.

Go home, if you dare, go home, if you can, to your constituents and tell them that you voted it down.—*Clay.*

Talk not to me of the glory of such a war; its honors are enough to make the blood that flows in my veins turn icy cold.

Tell me not of rights; talk not of the property of the planter in his slaves.—*Brougham.*

Sometimes the orator manifests the intensity of his feeling by warning or admonishing his hearers. It is very prevalent in sermons. The preacher, as the ambassador of God's love and wrath, is called upon to admonish his people frequently.

You are standing on the brink of a precipice; beware! It will go forth to your judgment, if sentence shall go against the Queen. But it will be the only judgment you ever pronounced, which, instead of reaching its object, will return, and bound back upon those who gave it.—*Brougham.*

Beware! Oh! beware of intoxicating drink! Shun the places where such drink is sold as you would shun pollution.

Do you think those yells will be forgotten? Do you suppose their echo will not reach the plains of my injured and insulted country; that they will not be whispered in her green valleys, and heard from her lofty hills? Oh, they will be heard there!—yes, and they will not be forgotten. The youth of Ireland will bound with indignation,—they will say: "We are eight millions and you treat us thus, as though we were no more to your country than the Isle of Guernsey."—*O'Connell.*

Reproach is a still higher emotive-conversational form, and implies an accusation against the hearers.

O you hard hearts, you cruel men of Rome! Knew ye not Pompey?

Reproof.—Reprehension implies a still higher expression of emotion. The speaker in a burst of passion directly accuses those addressed.

Seest thou a man wise in his own conceit, there is more hope of a fool than of him. Arrogant mortal, thou dust before God!

Invitation is common in religious oratory. It is a conversational form that implies kindly feeling.

Come unto me, all ye that weary and are heavy laden and I will give you rest.

A speaker who has a strong consciousness of the presence of his audience makes frequent appeals to them.

I put it to your oaths—do you think that a blessing of that kind, that a victory obtained by justice over bigotry and oppression—should have a stigma cast upon it by an ignominous sentence?

When the orator fears that an appeal may not succeed he employs a stronger form of emotive-conversational expression—entreaty.

My lords, I pray you to pause, I do earnestly beseech you to take heed. Save the country, my lords; rescue that country of which you are the ornaments. Save that country that you may continue to adorn it; save the crown which is in jeopardy; the aristocracy, which is shaken; save the altar which must stagger with the blow which rends the kindred throne.

IN RELIGIOUS ORATORY ENTREATY BECOMES SUPPLICATION WHEN ADDRESSED TO GOD.

You have tried human persuasion, you have bowed in the most abject humility before the throne of imperial power, and you have failed, utterly failed. Let us now band together, united, firm, and resolved to live freemen or to die. Go forth to battle supplicating only the throne of heaven. "O God! speed our mission and open unto us the gates of victory!

The orator may show that he is conscious of the presence of his audience in the expression of a desire. This form of emotive-conversation implies that the speaker considers his audience to be in sympathy with him and will gladly listen to expressions of his joy or sorrow.

Oh, had his powerful destiny ordained me some inferior angel! O! that the slave had forty thousand lives my great revenge had stomach for them all. O! that this lovely vale were mine.

Exhortation is a common emotive-conversational expression.

Once more unto the breach dear friends, once more—
Or close the wall up with our English dead.

Assertion is a still stronger form.

Heaven and earth must witness, if Rome must fall, that we are innocent.

We will fight it out upon this line if it takes all summer.

Denial is the negative form of assertion.

We are not weak if we make a proper use of those means which the God of Nature has placed in our power.—*Patrick Henry.*

They say it is I who have inspired them. No! a thousand times, no! It is they who have inspired me.

Remonstrance is a passionate-conversational expression. The speaker is thoroughly aroused and seeks to awaken like feeling in his hearers.

Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty Power."—*Henry.*

The orator may address his hearers in the form of a protest.

Against the bill I protest in the name of the Irish people and in the face of Heaven. I protest against the power granted to the Lord-Lieutenant to prevent meetings, no matter for what purpose they might be convened. All I ask for my country is justice.—*D. O'Connell.*

An orator may vindicate or excuse his conduct before an audience.

Are they Hebrews? So am I. Are they Israelites? So am I. Are they ministers of Christ? I am more; in labors more abundant.—*St. Paul.*

Pardon me my emotion—the shadows of our martyrs passed before my eyes, I heard the millions of my native land once more shouting—"Liberty or death!

CHAPTER XII.

ORATORICAL STYLE.

THE THREE GREAT DIVISIONS OF ORATORICAL STYLE: SIMPLE OR NORMAL, EMOTIONAL AND PASSIONAL.

We express those thoughts clearly and strongly which are clearly and vividly felt by the mind. Hence we may regard the different styles of expression, energy, vivacity, simplicity, etc., as forms of expression adapted to convey the various stages of excitement of the mental faculties. We have these three great divisions of style under which may be included sub-divisions.

SIMPLE OR NORMAL STYLE.

The mental states are in a transitional condition. The ideas, thoughts, etc., which they have received are regarded in the light of information, they have not yet kindled into emotive-activity. The desire is simply to communicate knowledge, not to influence or persuade. Hence the style of expression is commonplace, there is no attempt at embellishment, grammatical accuracy and clearness of expression are its principal

characteristics. It is the style best adapted to convey intellectual thought, abstract reasoning, enunciation of principles, statement of arguments, narration of facts and commonplace circumstances. In this style the orator may even pay some attention to the words and construction of sentences in presence of his audience, for his object is merely to be understood; he may, therefore, utter and retract them again if necessary for clearness of expression; a procedure which, if employed in emotional and passional oratory would be fraught with ruin to his cause. The reason is obvious, for in order to persuade, the subject-matter of a discourse must not be grasped by the mind simply as matter of fact, but must have become so clear and vivid, that the emotive nature is kindled and the will influenced. We see then, that the first requisite to persuasive eloquence is the mastery of a simple or normal style, since the emotional nature which is all powerful in persuasion, cannot be awakened unless the mind has a clear and vivid grasp of the subject-matter. The orator who wishes to reach the highest stage of his art, must seek diligently after clearness of mental grasp—method and expression. When these are present, the foundation for a persuasive style is laid.

The simple or normal style includes perspicuity in all its methods, simplicity, precision and purity as applied to words and their construction in sentences. It also includes all figures of speech, employed not for emotive effect, but to impart clearness to the thoughts.

PERSPICUITY IN GENERAL; CLEARNESS OF CONCEPTION AND METHOD.

Clearness of thought is absolutely necessary to clearness of expression. A speaker starts off well;

he has a clear conception of what he wishes to say at the beginning, but his thoughts fail or he becomes entangled in the new direction his thought has taken, so different from what he expected for the occasion; the excitement incidental to speaking before an audience starts new trains of thought; and in his endeavor to incorporate these new thoughts he gets embarassed and expresses himself in anocoluthons, expletives or sentences which wander from the subject. Under such conditions a speaker's style of expression will be loose, vague and unintelligible. The arguments will be presented in a disconnected and inconsequential manner with frequent repetitions.

A newspaper, noting a death from drowning, says: "The coroner held an inquest concerning the death of Thomas Shipp, who was drowned the following night." A speaker in alluding to the death of a man at a riot said: "They fired two shots at him, the first shot killed him but the second was not fatal." Another, speaking of a deaf man who was killed by a train said: "He was injured in the same way two years ago."

The best way to cultivate clearness of conception is to consider beforehand every phase of the subject about to be discussed, and to imagine yourself already before your audience speaking directly to them. In this way many thoughts and arguments, for and against your views, will be anticipated and when the occasion for speaking arrives will readily find expression in words.

But this is only one step toward perspicuity of style, for even where the speaker has the clearest possible conception of his subject, it by no means follows that his style will be perspicuous. The art of expression, for language is in a great measure artificial, must be

studied as well, and where this is neglected the most complete and acknowledged mastery of the subject will not prevent obscurity. However clear the ideas and sentences may be, unless the arrangement of the whole be perspicuous, the general impression left upon the mind will, after all, be vague and obscure. Hence the necessity of attending to the order of thought as well as to the clearness of conception.

Conciseness or Brevity means the employment of no more words than are absolutely necessary. It is consistent with perspicuity when not carried too far. This characteristic of style has been summed up in the pithy adage, "Brevity is the soul of wit."

Men walk as prophecies of the next age. You have committed to my conduct, O Romans, the war against Jugurtha. The Patricians are offended at this. "He has no family statues!" they exclaim. He can point to no illustrious line of ancestors! What then? Will dead ancestors, will motionless statues fight your battles?"

Conciseness is a virtue in style when the words are sufficient, but when too few or not pregnant with meaning, obscurity is the result. Hence orators who are distinguished for this quality abound in obscure expressions. A sentence once uttered cannot be repeated again; and so if the meaning is not plain on account of poverty of words, elliptical forms of expression or from insufficiently dwelling upon the thoughts at the moment of their utterance, the hearer becomes perplexed and unable to follow the argument, and thus conciseness kills persuasion and becomes one of the first faults in style. It is well to observe also that conciseness of style may arise from poverty of expression, barrenness of imagination, and dearth of thought. When a speaker has only one or two thoughts upon a subject he can be very

brief. A few sentences will be sufficient. But when his mind surveys his subject in all its manifold aspects, when his intellect makes clear, sharp distinctions and uncovers hidden thoughts; when his imagination carries these thoughts into unknown realms and colors them with concrete rather than abstract imagery; when his emotive nature catches fire and draws these conceptions within its furnace and sends them forth, vitalized, impregnated with the subtle, magnetic fluid of persuasion, he cannot be concise: "From the abundance of the heart the mouth speaketh." There may be conciseness of statement, brevity of language, but never poverty of style. The sentences may contain no more words than are necessary to convey accurately the sense, but there is imaginative and emotive meaning as well as thought, unless sentences are so constructed in arrangement and choice of words as to awaken the imagination and the emotions there can be no persuasion. Hence for richness and splendor of imagery, profusion of illustration, amplitude of statement, magnificence and variety of diction, which are essential to persuasion, conciseness does not afford sufficient space.

Diffuseness.—Sometimes perspicuity may be obtained by diffuseness,—the employment of a liberal number of words for the expression of ideas. When restrained within proper limits by a cultivated taste, it may lead to affluence of expression. When precision is added to affluence of expression, the highest perspicuity is the result. For affluence of style Cicero, Macaulay, Edmund Burke, Thomas De Quincey, Chalmers, Dr. Guthrie and Farrar may be cited for examples.

The city and republic of Carthage were destroyed by the ter-

mination of the third Punic war, about one hundred and fifty years before Christ. The city was in flames during seventeen days; and the news of its destruction caused the greatest joy at Rome. The Roman senate immediately appointed commissioners, not only to raze the walls of Carthage, but even to demolish and burn the very materials of which they were made; and, in a few days, that city, which had once been the seat of commerce, the model of magnificence, the common storehouse of the wealth of nations, and one of the most powerful states in the world, left behind no trace of its splendor, of its power, or even of its existence. The history of Carthage is one of the many proofs that we have of the transient nature of worldly glory; for, of all her grandeur not a wreck remains. Her own walls, like the calm ocean, that conceals forever the riches hid in its unsearchable abyss, now obscures all her magnificence.

Diffuseness may be carried so far as to cause obscurity rather than clearness. Some persons are naturally fluent, and this fluency leads them into careless habits. They seldom take the pains to recast their sentences and prune away unnecessary words. They indulge in the excessive use of epithets, the enumeration of unnecessary circumstances and the tedious reiteration of the same thoughts in different words.

Verbosity is the name applied to this style.

Repetition may be advantageously employed to make the thought clear. The reiteration of the principal thought in a sermon or lecture is often necessary. It may sometimes happen that the orator is anxious to persuade, but is unwilling or unable to discuss the subject directly, and therefore seeks to convey a general impression, which will advance his cause. This is often attempted by making a speech full of vague generalities, appeals to the prejudices of the hearers, or allusions to circumstances which will direct the mind into a different channel, away from the main point at issue. Sometimes the speaker resorts to assertion and declaration because such are often mis-

taken by the multitude for sound argument. At other times it may be his object to baffle and puzzle an opponent; for this purpose special pleading and all the artifices of oratory are needed. Verbosity, repetition, diffusiveness are the principal qualities in demand when it is necessary to "talk against time."

CHAPTER XIII.

EMOTIONAL STYLE.

When the simple or normal style becomes emotional the expression assumes a like fervor. Thoughts, ideas, and words take on a peculiar glow; sentences and periods leave their beaten track and follow unusual constructions. Figures of speech not only add clearness but beauty and splendor to expression. Everything seems to shape itself with a view to persuasion. The emotional style is characterized by vivacity, animation, vividness, pathos, figures of speech, and we shall treat it under these divisions.

Vivacity is essential to persuasion. It includes animation, brilliancy, vividness and enthusiasm. Dullness and monotony are pall-bearers to eloquence; when they prevail there can be no persuasion. Vivacity is opposed to both of these; it rises from the lowest stage of liveliness to the highest enthusiasm, and makes use of every conceivable device to vary perpetually the form of statement. It is more rhetorical than energetic as it brings to its aid figures of speech and blends a profusion of imagery with exuberance of expression. Vivacity may exist in vari-

ous gradations from animation to rapturous enthusiasm.

Animation springs from the emotional or excite-mental state of the mental faculties. When an orator is interested in his subject he becomes animated. His thoughts flow rapidly and express themselves fluently. New turns of thought and new expressions give life to his discourse and arrest the attention of his hearers. Variety of vocal intonation, sprightliness of gesture and expressive countenance are conducive to animation in delivery.

Sometimes, with secure delight,
The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecs sound,
To many a youth and many a maid,
Dancing in the checkered shade,
When young and old come forth to play,
On a sunshine holiday,
Till the livelong daylight fail.

—*Milton.*

The air, the earth, the water, teem with delighted existence. In a spring noon, or a summer evening, on whichever side we turn our eyes, myriads of happy beings crowd upon our view. The insect youth are on the wing. Swarms of new-born flies are trying their pinions in the air. Their sportive motions, their gratuitous activity, their continual change of place, without use or purpose, testify their joy, and the exultation which they feel in their lately discovered faculties.

—*Paley.*

Sometimes a speaker is so overcome by his feelings that he seems to abandon himself to his subject.

I have been speaking of man and his nature, and of human dominion from what I have seen of them myself among nations reluctant of our authority. I know what they feel and how such feelings can alone be repressed. I have heard them in my youth from the naked savage, in the indignant character of a prince, surrounded by his subjects, addressing the governor of a British colony, hold-

ing a bundle of sticks in his hand, as the notes of his unlettered eloquence: "Who is it?" said the jealous ruler of the desert encroached upon by the restless foot of English adventures, "who is it that causes to blow the loud winds of winter, and calms them again in the summer? Who is it, that causes this river to rise in the mountains, and to empty itself in the ocean? Who is it that rears up the shade of the lofty oaks and blasts them with the quick lightnings at his pleasure? The same being who gave you a country on the other side of the waters, and gave ours to us; and by this title we will defend it," said the warrior, throwing his tomahawk upon the ground and raising the war sonnd of his nation. These are the feelings of subjugated man all round the globe; and depend upon it nothing but fear will control where it is vain to look for affection.

—*Erskine.*

The emotional nature may become so intense in the orator that his subject seems to get hold of him completely, and he bursts forth in the language of enthusiasm.

There were travellers from foreign lands, ready with pleased heart to tell at home the thousand marvels they had gathered on their way. There was a family of mourners, taking to their household graves their unburied dead. And there was one at least of rare truth and wisdom, of designs than which philanthropy knows nothing greater, of faith that all must venerate, and love that all must trust, of persuasive lips, from which a thoughtful genius and the simplest heart poured forth the true music of humanity. And does any one believe that this freight of transcendent worth—all this sorrow, and thought, and hope, and moral greatness, and pure affection—was burned, and went out with flame and cotton smoke? sooner would I believe that fire consumed the less everlasting stars. Such a galaxy of spiritual light and order and beauty is spread above the elements and their power, and neither heat can scorch it nor cold water drown. The bleak wind that swept in the morning over the black and heaving wreck would moan in the ear of sympathy with the wail of a thousand survivors, but to the ear of wisdom and faith would sound as the returning whisper and requiem of hope.—*Martineau's Argument from a Disaster at Sea.*

[I acknowledge the splendor of the scene of Thermopylæ in all

its aspects. I admit its mortality, too, and its useful influence on every Grecian heart, in that greatest crisis of Greece.]

And yet, do you not think, that whoso could, by adequate description, bring before you that winter of the Pilgrims, its brief sunshine, the nights of storm slow waning, the damp and icy breath, felt to the pillow of the dying; its destitutions, its contrast with all their former experience in life; its insulation and loneliness, its death-beds and burials; its memories; its apprehensions; its hopes; the consultation of the prudent; the prayers of the pious; the occasional cheerful hymn in which the strong heart threw off its burthen, and, asserting its unvanquished nature, went up like a bird of dawn, to the skies;—do you not think that whoso could describe them calmly waiting in that defile, lonelier and darker than Thermopylæ, for a morning that might never dawn, or might show them, when it did, a mightier arm than the Persian, "raised as in act to strike," would sketch a scene of more difficult and rarer heroism."—*Choate.*

The emotional style is also characterized by brilliancy of thought and diction.

The church in which they were assembled, was hewn by God's hand, out of the eternal rocks. A river rolled its way through a mighty chasm of cliffs, several hundred feet high, of which the one side presented enormous masses, and the other corresponding recesses, as if the great stone girdle had been rent by a convulsion. The channel was overspread with prodigious fragments of rocks or large loose stones, some of them smooth and bare, others containing soil and verdure in their rents and fissures, and here and there crowned with shrubs and trees. The eye could at once command a long stretching vista, seemingly closed and shut up at both extremities, by the coalescing cliffs.

This majestic reach of river contained pools, streams, rushing shelves, and waterfalls innumerable; and when the water was low, which it now was in the common drought, it was easy to walk up this scene with the calm blue sky overhead, an utter and sublime solitude. On looking up, the soul was bowed down by the feeling of that prodigious height of unscalable and often overhanging cliffs. Between the channel and the summit of the far-extended precipices, were perpetually flying rooks and wood-pigeons, and now and then a hawk, filling the profound abyss with his wild cawing, deep murmur, or shrilly shriek.

Sometimes a heron would stand erect and still on some little stone island, or rise up like a white cloud along the black walls of the chasm, and disappear. Winged creatures alone could inhabit this region. The fox and wild-cat chose more accessible haunts. Yet here came the persecuted Christians, and worshipped God, whose hand hung over their heads those magnificent pillars and arches, scooped out those galleries from the solid rock, and laid at their feet the calm water in its transparent beauty, in which they could see themselves sitting in reflected groups, with their Bibles in their hands.—*Prof. Wilson.*

Vividness is the representation of facts or occurrences with such clearness and imaginative force that the scene is made to stand out, as real before the mind.

To form an idea of Cæsar's energy and activity, observe him when he is surprised by the Nervii. His soldiers are employed in pitching their camp. The ferocious enemy sallies from his concealment, puts the Roman cavalry to the rout, and falls upon the foot. Everything is alarm, confusion, and disorder. Every one is doubtful what course to take,—every one but Cæsar! He causes the banner to be erected,—the charge to be sounded,—the soldiers at a distance to be recalled,—all in a moment. He runs from place to place;—his whole frame is in action;—his words, his looks, his motions, his gestures, exhort his men to remember their former valor. He draws them up, and causes the signal to be given,—all in a moment. The contest is doubtful and dreadful: two of his legions are entirely surrounded. He seizes a buckler from one of the private men,—puts himself at the head of his broken troops,—darts into the thick of the battle,—rescues his legions, and overthrows the enemy!—*J. S. Knowles.*

The emotional style is often characterized by forms of expression which contain great suggestiveness.

It has all the contortions of the Sibyl without the inspiration.

Kings will be tyrants from policy, when subjects are rebels from principle.—*Burke.*

Oh, liberty how many crimes are committed in thy name.—*Madame Roland.*

I called the New World into existence to redress the balance of the Old.

Kings may be blest but Tam was glorious,
O'er a' the ills of life victorious.—*Burns.*

ILLUSTRATIONS ARE CONDUCIVE TO EMOTION.

Oratorical speech is made persuasive by frequent illustrations of principles discussed. The speaker, in order to gain his cause, must make his meaning clear and his principles attractive. Nothing can be more effective for this purpose, than illustrations which may be drawn from example, allusion, quotation, metaphor; and anecdote, if they follow the statement of general principles they not only make the exposition more clear but add conviction of the truth.

Why shall all virtue work in one and the same way? Why should all give dollars? It is very inconvenient to us country folk, and we do not think that any good will come of it. We have not dollars. Merchants have. Let them give them. Farmers will give corn. Poets will sing. Women will sew. Laborers will lend a hand. The children will bring flowers.

Allusion is a reference made to some familiar event in the past, or to some wise saying or proverb.

All human beauty is but skin deep, and scarcely that. A little roughening of the cuticle will mar the fairest face, and change beauty to hideousness. What fearful irony leers upon us from the human skull. This was the head, this the divine countenance of some Helen, some Aspasia or Cleopatra; some Agnes of Meran, or Mary of Scotland, on whose eyelids hung the destinies of nations, for whose lips the lords of the earth thought the world well lost.

—*Hodge.*

Comparison and Metaphor may awaken emotion.

But oh! scholar, as you stand upon the heights of your own city, made sacred to you by worlds of toil; when the sun is sinking behind your Mount Tabor and darkness deep as the grave settles around you; and you can no longer behold the gleaming minarets of your city; when your eye has grown dim and the vital fluid you have been burning so long sinks down at last as the candle sinks in its socket, what help, what hope have you in this? None! Your theories are but bubbles which vanish at the fingers' touch; your hypotheses are but glittering play-things, fragile as clay. If you have not made use of your knowledge to help on the cause of

spiritual improvement then the light that has glimmered in your city is but the light of faint tapers, but borrowed beams checkering the gloom.

Harmony in Style.—Eloquence characterized by harmony is very persuasive. The ear is a direct avenue to the heart. There are sounds which stir emotion. The passions express themselves in euphonious and rhythmical speech. The bards of ancient days narrated the deeds of heroes not in prosaic language but in measured speech. Oratory in its passionate form dons the garb of poetry. Success in oratory demands the closest attention to everything that renders discourse euphonious to the ear. Sounds difficult to utter must be mastered, and unpleasant sounds suppressed. A hissing s or strangling guttural may spoil the finest argument. Harmony includes euphony, rhythm and elegance.

Heaven opened wide
Her ever-during gates, harmonious sound,
On golden hinges turning

Anon out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies, and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars, overlaid
With golden architrave; nor did there want
Cornice, or frieze, with bossy sculptures graven;
The roof was fretted gold. Not Babylon,
Nor great Alchiro, such magnificence
Equalled in all their glories, to enshrine
Belus, or Serapis, their gods; or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. The ascending pile
Stood fixed her stately height: and straight the doors
Opening their brazen folds, discover wide
Within, her ample spaces, o'er the smooth
And level pavement: from the arched roof,
Pendent by subtle magic, many a row

Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.

—*Milton.*

The mystery of holy shrines lies deep in human nature. For however the more spiritual mind may be able to rise and soar, the common man during his mortal career is tethered to the globe, that is his appointed dwelling-place; and the more his affections are pure and holy, the more they seem to blend with the outward and visible world. For men strongly moved by the Christian faith it was natural to yearn after the scenes of the Gospel narrative. In old times this feeling had strength to impel the chivalry of Europe to undertake the conquest of a barren and distant land; and although in later days the aggregate faith of the nations grew chill, and Christendom no longer claimed with the sword, still there were always many who were willing to brave toil and danger for the sake of attaining to the actual and visible Zion.—*Kinglake.*

Rhythm means a recurrence of sound at regular intervals, and was formerly applied to the movement of measured versification. The term has been extended so as to include certain kinds of prose. Many passages in prose-literature exert an influence difficult to define, yet so powerful that they affect the emotional nature and cling to the memory. Oratory when reinforced by the potent aid of harmony captivates the mind and charms the ear. Such oratory is characterized by two things: the sound of the individual words and their arrangement with the recurrence of pauses at such intervals as shall produce a certain harmonious rise and fall of tone. These constitute rhythm in oratory. Many passages in the Bible exhibit an unrivalled beauty of rhythm.

Before the mountains were brought forth—or ever thou had'st formed the earth and the world—even from everlasting to everlasting thou art God.

I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth, and though worms destroy the body yet in my flesh shall I see God.

Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern.

The musical harmony which enlivens Milton's verse also adds magnificence and variety to his prose.

Methinks I see in my mind a noble and puissant nation, rousing herself like a strong man after sleep, and shaking her invincible locks; methinks I see her as an eagle renewing her mighty youth and kindling her undazzled eyes at the full midday beam, purging and unscaling her long-abused sight at the fountain itself of heavenly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about amazed at what she means.

About the time of the telescope's invention, another instrument was formed, which laid open a scene no less wonderful to reward the inquisitive spirit of man. This was the microscope. The one led me to see a system in every star; the other leads me to see a world in every atom. The one taught me that this mighty globe, with the whole burden of its people and its countries, is but a grain of sand on the high field of immensity; the other teaches me that every grain of sand may harbor within it the tribes and families of a busy population.—*Chalmers.*

So nearly is oratory allied to poetry, we may well say that they both have the same origin. Ideality is the faculty that invests poetry with charming sweetness and perfection of diction. Under its influence the poet arrays his ideas in the garb of music, as the most perfect and fitting for exalted sentiments. So the orator stirred by its influence utters his thoughts in language so perfect and musical that it charms the ear by its sound and awakens the emotional sensibilities of our nature.

Conceive a man standing on the margin of this green world; and that when he looked towards it, he saw abundance smiling upon every field, and all the blessings which earth can afford scattered in profusion throughout every family; and to the light of the sun sweetly resting upon all the pleasant habitations, and the joys of human companionship brightening a happy circle of society; and

that on the other side, beyond the verge of that goodly planet he could descry nothing but a dark and fathomless unknown. Think you that he would bid a voluntary adieu? But if during the time of this contemplation, some happy island of the blest had floated by, and there had burst upon his senses the light of its surpassing glories, and its sounds of sweeter melody; and he clearly saw that there a clearer beauty rested upon every field, and a more heart-felt joy spread itself among all the families; and he could discern there a peace and a piety and a benevolence, which put moral gladness into every bosom, and united the whole society in one rejoicing sympathy with each other and with the beneficent father of them all. Could he farther see that pain and mortality were there unknown and above all, that signals of welcome were hung out, and an avenue of communication was made for him; perceive you not that what was before the wilderness would become the land of invitation and that now the world would become the wilderness. What unpeopled space could not do, can be done by space teeming with beatific scenes and beatific society. And let the existing tendencies of the heart be what they may to the scene that is near and visible around us, still, if another stood revealed to the prospect of man, either through the channel of faith or the channel of his senses, then without violence done to the constitution of his moral nature, may he die unto the present world and live to the holier that stands in the distance away from it.—*Chalmers.*

In the emotional style the faculties are in an excite-mental state and are seeking for the means to keep up that state or awaken the next higher—the passional. Figures of speech and ornamental language which tend to awaken emotion are not only appropriate but necessary in order to advance the emotional to the passional state. An orator can keep up an emotional style and not weary his audience; but a passional style on account of its very vehemence cannot last long. The emotional style should, therefore, be the most prevalent in a discourse. An orator who can excite and sustain in activity the emotional sensibilities of his audience will never fail to be interesting, and when necessary, can easily inflame the passions

and thus impel them into action. But if he never gets beyond the normal style of eloquence, persuasion will be well-nigh impossible.

Word-painting signifies the portrayal of a scene with vividness. To present scenes and events in this living way demands a rare combination of the very highest faculties of the human mind. It requires the imagination of the poet, the discriminating genius of the artist, a profound knowledge of the details of human character, an ear for harmony and a marvellous power of execution. Sir Walter Scott's "Trial of Effie Deans," and Macaulay's "Trial of Warren Hastings" are well-known examples.

But, after a few jests and oaths, the soldiers stood still, eyeing with a kind of mysterious dread the black and silent walls of the rock that hemmed them in, and hearing only the small voice of the stream that sent a profounder stillness through the heart of that majestic solitude. "Curse these cowardly covenanters—what, if they tumble down upon our heads pieces of rock from their hiding-places? Advance? Or retreat?"

There was no reply. For a slight fear was upon every man; musket or bayonet could be of little use to men obliged to clamber up rocks, along slender paths, leading, they knew not where; and they were aware that armed men now-a-days, worshipped God,—men of iron hearts, who feared not the glitter of the soldier's arms—neither barrel nor bayonet—men of long stride, firm step, and broad breast, who, on the open field, would have overthrown the marshalled line, and gone first and foremost, if a city had to be taken by storm.

As the soldiers were standing together irresolute, a noise came upon their ears like distant thunder, but even more appalling; and a slight current of air, as if propelled by it, passed whispering along the sweet-briers, and the broom, and the tresses of the birch trees. It came deepening, and rolling, and roaring on, and the very Cartland Craigs shook to their foundations as if in an earthquake. "The Lord have mercy upon us—what is this?" And down fell many of the miserable wretches on their knees, and some on their faces, upon the sharp-pointed rocks. Now, it was

like the sound of many myriads of chariots rolling on their iron axles down the stony channel of the torrent.

The old gray-haired minister issued from the mouth of Wallace's Cave, and said, with a loud voice, "The Lord God terrible reigneth." A water-spout had burst up among the moorlands, and the river in its power, was at hand. There it came, tumbling along into that long reach of cliffs, and in a moment filled it with one mass of waves. Huge, agitated clouds of foam ride on the surface of a blood-red torrent. An army must have been swept off by that flood. The soldiers perished in a moment; but high up in the cliffs, above the sweep of destruction, were the covenanters—men, women, and children, uttering prayers to God, unheard by themselves, in that raging thunder.—*Prof. Wilson.*

Word-painting also implies onomatopœia and all figures of speech which imitate the sound, motions or nature of things. Certain sounds and motions readily affect our emotional nature, and if these can be represented by words, the effect of speech on our emotional sensibilities will be more powerful, since an appeal is thus made to all our senses, sight, hearing and mental perception. This harmonious combination is more often found in poetry than in oratory. A most perfect example of word-painting by musical sounds is the " Bugle Song " of Tennyson.

FIGURES OF SPEECH ARE EMOTIONAL.

The mental states when emotionally active express themselves in figures of speech. Exclamation, interrogation and hyperbole are purely emotional and passional forms of speech.

Look there, O man of woman born. The bloom of that fair face is wasted.

Would God it were night or Blucher.

Me miserable! which way shall I fly
Infinite wrath and infinite despair?

A heroic Wallace quartered on the scaffold cannot hinder that his Scotland become one day part of England, but he does hinder

that it become on tyrannous terms a part of it. Light on, thou brave, true heart, and falter not through fortune and through blight.

O, thou that rollest above round like the shield of my fathers!

How much blood and treasure must be wasted before such a war will end? Yea, how many of our brave soldiers must perish beneath an Indian sun and an unfriendly sky? Suppose success should dawn upon our arms, what profit will it be to us to have added a few rods more of land to our already too extensive and widely-scattered domain, if our people groan at home under a heavy debt, and our brave soldiers lie buried in foreign graves? I know not what you desire, but night and day I cry, "O, God forbid this war!"

FIGURES OF RELATIVITY KINDLE EMOTION.

The following description of the varied powers of the steam engine illustrates how the figures of antithesis can kindle emotion.

It can engrave a seal and crush masses of obdurate metal, draw out without breaking, a thread as fine as gossamer, and lift a ship of war like a bauble in the air. It can embroider muslin and forge anchors; cut steel into ribbons, and impel loaded vessels against the fury of winds and waves.

Proverbs are figures of relativity and brighter emotions:

Out of sight out of mind.
Man proposes, God disposes.

But such figures readily pass to the passional style.

Deliver up your arms! Come and take them. Our arrows darken the sun. Then we will fight in the shade. You will all be slain. Then to-night we will sup with Pluto.

Emotional eloquence often abounds in parallel figures, especially sacred oratory.

Lord, who shall abide in thy tabernacle.
Who shall walk upon thy holy hill!

The heavens declare the glory of God and the firmament showeth his handiwork.

Let the spot be purified, or let it cease to be New England. Let it be purified, or let it be set aside from the Christian world; let it be put out of the circle of human sympathies and human records, and let civilized man henceforth have no communion with it.—*Daniel Webster.*

But, my lords, who is the man that has dared to associate to our arms the tomahawk and scalping-knife of the savage—to call into civilized alliance the wild and inhuman inhabitant of the woods—to delegate to the merciless Indian the defence of disputed rights, and to wage the horrors of this barbarous war against our brethren. —*Chatham.*

FIGURES OF COMPARISON, ANALOGY, METAPHOR AND ALLEGORY AWAKEN EMOTION.

Thou art like snow on the heath; thy hair like the mist of Cromla, when it curls on the rocks and shines to the beam of the West; thy breasts are like two smooth rocks seen from Branno of the streams; thy arms like two white pillars in the hall of mighty Fingal.—*Ossian.*

Apostrophe, invocation and vision are figures suggested by emotional and passional activity of the mental states.

APOSTROPHE.

I found Ireland on her knees. I watched over her with an eternal solicitude, and have traced her progress from injuries to arms, and from arms to liberty. Spirit of Swift! Spirit of Molyneux! Your genius has prevailed. Ireland is now awakening—in that new character, I hail her!—*Grattan.*

VISION.

With breathless suspense every one awaits the bursting of the wave upon the Gallic rock, but ere they come within another hundred and fifty yards another deadly volley flashes from the levelled rifles and carries death and terror to the Russians.—*Russel.*

I see before me the slaughtered heaps of citizens lying unburied in the midst of their ruined country.—*Cicero.*

EPITHETS ARE ALSO CHARACTERISTIC OF THE EMOTIONAL STYLE.

Whatever his Grace may think of himself, they look upon him, and everything that belongs to him, with no more regard than they do upon the whiskers of that little long-tailed animal that has been long the game of the grave, demure, insidious, spring-nailed, velvet-pawed, green-eyed philosopher, whether going upon two legs or upon four.—*Burke.*

O, these secret wine-bibbers, these green-room drug-drinkers, these fawning, equivocating, champions of righteousness.

Amplification.

Observing the wide and general devastation, and all the horrors of the scene—of plains unclothed and brown; of vegetables burned up and extinguished; of villages depopulated and in ruins; of temples unroofed and perishing; of reservoirs broken down and dry—he would naturally inquire what war has thus laid waste the fertile fields of this once beautiful and opulent country. —*Sheridan.*

The blood of England, Ireland, and of Scotland flowed in the same stream and drenched the same field.—*Sheil.*

Climax.

And besides this, giving all diligence add to your faith virtue; and to virtue knowledge; and to knowledge temperance; and to temperance patience; and to patience godliness; and to godliness brotherly kindness; and to brotherly kindness charity.—*St. Paul.*

It was evening when a courier brought to the magistrates the news of the surprise of Elaten. Immediately they arose, though in the midst of their repast. Some of them hurried away to the Agora, and driving the tradesmen out, set fire to the booths. Others fled to apprise the commanders of the army of the news, and to summon the public herald. The whole city was full of tumult.—*Demosthenes.*

Pathos.—As the orator aims at persuasion he must address the feelings directly If his cause is a righteous one, he can freely appeal to the conscientious emotions. If he speakes as an ambassador of God, the reverential and spiritual group will render him good assistance. It may be that his schemes are phil-

anthropic, then he can freely appeal to benevolence and the humanity-loving emotions. Ideality should always be present to add to the emotional persuasiveness of his style.

It was in love to man that this wondrous dispensation was framed. It was kindness, honest, heartfelt, compassionate kindness, that formed the moving principle of the embassy from heaven to our world. We protest by the meekness and the gentleness of Christ, by the tears of Him who wept at Lazarus' tomb, and over the approaching ruin of Jerusalem, by every word of blessing that he uttered, by every footstep of this wondrous visitor over the surface of a land, on which he went about doing good continually—we protest in the name of all these unequivocal demonstrations, that they do him injustice who propound his message in any other way than as a message of friendship to our species. He came not to condemn, but to save; not to destroy, but to keep alive. And he is the fittest bearer, he is the best interpreter of these overtures from above, who urges them upon men not with wrath and clamor and controversial bitterness but in the spirit of that wisdom which is gentle and easy to be entreated.—*Dr. Chalmers.*

Animated with all the avarice of age and all the impetuosity of youth they (the English) roll in one after another, wave after wave, and there is nothing before the eyes of the natives but an endless, hopeless, prospect of new flights of birds of prey and passage, with appetites continually renewing for food that is continually wasting. There the manufacturer and the husbandman will bless the punctual hand that in India has torn the cloth from the loom, or wrested the scanty portion of rice and salt from the peasant of Bengal, or wrung from him the very opium in which he forgot his oppressions and oppressor. You hurt those who are able to return kindness and resent injury, while you save those who cannot so much as give you thanks. All those things show the difficulty of the work, but they show the necessity too.—*Burke.*

CHAPTER XIV.

PASSIONAL OR VEHEMENTAL STYLE.

The highest eloquence is born of passion. Is there any deed of progress, or heroism, any event in history, any glorious achievement, any religion spread, any truth promulgated, any life sacrificed for God and man, where passion has not been the motive power? Look on fields of battle, at your Bannockburn, your Waterloo: passion shed the blood of the warriors, passion bound up their wounds, and passion gained the victories. Look at the world's empires, their glory and supremacy: passion raised them, passion welded them together. The passions of love, glory, honor, patriotism, humanity, pride of nationality, liberty and heroism will rule the world; as long as man breathes, passion will be the motive power of his actions. The orator may make men wiser by argument, may even convince their understanding; he may move them to tears, sorrow and despair by appeals to their emotional nature; he may dazzle their minds by vivid imagery and splendid diction, and all the wondrous embellishments of the imagination, but he may fail to win their hearts, to conquer their wills and force

them into action. This is the work of the passions. When a man is passionately in love with a cause, he will work for that cause. Passion dwells in the inner sanctuary of the human heart, there she has her altars and there she burns the holy fire that flames into deeds. When eloquence assaults the human heart her mission ends; she can do no more, there are no other means of persuasion.

THE PASSIONAL STYLE IS CHARACTERIZED BY ENERGY AND VEHEMENCE.

Energy in style is strength of expression. Other terms are sometimes used as synonymous with energy. Such are simplicity, precision, force, vehemence.

Simplicity.—The strongest words are often the simplest. Saxon words are stronger than Latin derivatives; "to die," is stronger than "to expire;" "to live" than "to exist!" Simple words because of their familiar use are so clear that their meaning flashes at once upon the mind. They have a sort of condensed energy. Plain Saxon words are expressive of strong feelings and never fail to excite passion, and on that account are conducive to energy. Shakespeare chose Saxon words rather than Latin derivatives.

Aye, there's the *rub*. Oh, my offence is *rank*, it smells to heaven. That which has made them *drunk* has made me *bold*.

The force of simple speech is seen in proverbs and old saws, and in the sayings of great men:

England expects every man to do his duty.—*Nelson*.

Let Paris fry in her own fat.—*Bismarck*.

Of these two propositions I shall give such damaging proof that, however the contrary may be *whispered* in circles or *bawled* in the newspapers, they never more will *dare* to raise their voices in this house.

They wait until Carnot shall have snorted away the fumes of the undigested blood of his sovereign.—*Burke*.

Precision is essential to energy. By this quality the orator is enabled to say exactly what he means. "The right word in the right place." Precision may be defined as the choice of the best possible word, so as to express the idea with the greatest possible accuracy. The definite is stronger than the indefinite, and the concrete than the abstract. It saves the hearers' mental energy to use definite or specific rather than indefinite or generic terms. We think in particulars more clearly than in generals. We can call up a picture composed of individual objects more readily than one made up of abstract qualities.

In proportion as men delight in battles, tourneys, bull-fights and combats of gladiators, will they punish by hanging, beheading, burning and the rack. In proportion as the manners, customs and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

The Highland gentleman who a century ago lived by taking blackmail from his neighbor, committed the same crime for which Wild was accompanied to Newgate by the huzzas of two hundred thousand people.

The energy of the last expression can easily be weakened by the substitution of the general term: "The Highland chiefs committed with impunity the same crimes for which English highwaymen were executed." The energy of proverbs is due to the use of definite words. "Touch me and I bite;" "A cat in gloves catches no mice;" "Penny wise and pound foolish." The concrete is more energetic than the abstract, because abstract terms are grasped with difficulty by the mind but the concrete tells its own story. The concrete suggests a picture, the abstract a vague outline. The orator should put Solomon, for wisdom, Samson, for strength, Macbeth, for ambition, and Othello for jealousy. Sermons are dull because they deal with abstract themes. The great preachers

are direct, not general. Like Solomon they say:

Seest thou a man wise in his own conceit, there is more hope of a fool than of him;

or, like Nathan to David,

Thou art the man.

The greatest preacher the world has known, said:

I am the good shepherd, the good shepherd giveth his life for the sheep.

Demonstrative words contribute to energy.

That tongue of his that bade the Romans mark him.

Some words point out a thing with great force.

Yonder comes the powerful king of day.

There is a pleasure in the pathless woods.

Yon Cassius has a thin and hungry look.

Hard by yon wood.

Behold I have a weapon.

There burst the smothered flame.

The Niobe of nations—there she stands. Childless and crownless!

Proper names are more definite than general.

When I rest in perfect humility, when I burn in pure love, what can Calvin or Swedenborg say more.—*Emerson.*

Here the names Calvin and Swedenborg represent different schools of theology. Macaulay renders his style energetic by the use of proper names.

The church of Rome was great and respected before the Saxon had set foot in Britain, before the Frank had passed the Rhine, when Grecian eloquence still flourished at Antioch, when idols were still worshipped at the temple of Mecca; and she may still exist in undiminished vigor when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.

Brevity is another requisite to energy. The Spartans were famous for their energetic brevity of speech. The style of Thucydides, Tacitus and Dante illustrate the principle of energetic brevity.

They make a solitude and call it peace. Is the enemy rich, they are avaricious? Is he poor, they are ambitious. The East and the West are unable to satiate their desires, wealth and poverty are alike coveted by their rapacity.

To woman it is given to weep, to man to remember.

I made a gibbet for myself within my own dwelling.

Content with deserving a triumph, he refused the honor of one.

Nothing is more beneficial to a state than a healthy and vigilant public spirit.

In the following sentence a self-evident proposition is expressed with unrivalled wordiness:

He that willingly suffers the corrosions of inveterate hatred, *and gives up his days and nights to the gloom and malice and perturbations of stratagem*, cannot surely be said to consult his ease.

The orator must remember not to carry brevity too far. The words of a speech when uttered, if lost, can never be recovered by the hearer, but if repetition or synonyomous words follow, the thought may still be gathered. Concise sentences should be carefully delivered, for a single word lost may destroy the meaning. Orators who are concise of speech should deliver their sentences slowly and with marked emphasis, that the mind may have time to grasp the thought. Diffuse orators on the other hand may employ with effect a rapid delivery, since if some of the words are lost, their synonyms remain.

Vehemence.—When the passions have reached the climax of their activity they express themselves in sudden outbursts of feeling. The words are harsh and the sentences disrobed of all connectives and useless words. This forcible style is called vehemence. The speeches of Demosthenes and Chatham abound in examples of this style. The Hebrew Scriptures and the poetry of Shakespeare and Milton since they describe sublime and heroic scenes and the passions of

men are characterized by vehemence of style: "The foremost man of all the world;" "A deed without a name;" "The deep damnation of his taking-off;" "That which has made them drunk has made me bold;" "Thrilling regions of thick-ribbed ice;" "Fierce as ten furies, terrible as hell;" "Tears such as angel's weep;" "A shout that tore hills concave;" "Infinite wrath and infinite despair;" "Millions of spirits for his crime immersed in endless ruin."

We are told by Mr. Dundas that there is no eagerness for reform. Five minutes before Moses struck the rock this gentleman would have said there was no eagerness for water.—*Sydney Smith.*

AN EPIGRAMMATIC STYLE CONTRIBUTES TO VEHEMENCE.

Boston State-house is the hub of the solar universe. You couldn't pry that out of a Boston man if you had the tire of all creation straightened out for a crow-bar.—*Oliver Wendell Holmes.*

He smote the rock of the national resources and abundant streams of revenue gushed forth. He touched the dead corpse of public credit, and it sprang upon its feet.—*Webster.*

Sometimes vehemence expresses itself in suggestions of scenes rather than description.

I was going to awake your justice towards this unhappy part of our fellow-citizens by bringing before you some of the circumstances of the plague of hunger. Of all the calamities which beset and waylay the life of man, this is one which comes the nearest to our heart, and in which the proudest of us all feels himself to be nothing more than he is—but I find myself unable to manage it with decorum. These details are of a species of horror so nauseous and disgusting; they are so degrading to the sufferers and the hearers; they are so humiliating to human nature itself, that in better thoughts I find it advisable to throw a pall over this hideous object and to leave it to your general conceptions.—*Burke.*

The resistive and aggressive passions impart intensity and force to expression.

THE RESISTIVE, PRECAUTIONARY, AND PROPHETIC PASSIONS ALSO ADD VIGOR TO EXPRESSION.

Let them not rely on their Czar. His hour will also come. The millions of Russia cannot be doomed to be nothing else than blind instruments of a single mortal's despotic whims. Humanity has a nobler destiny than to be the footstool to the ambition of some families. The destiny of mankind is freedom, sir, and the sun of freedom will rise over Russia also; and in the number of liberated nations who will raise the song of thanksgiving to God, not even the Russian will fail.—*Kossuth.*

A great and glorious race is open before us; you have it in your power to make your names go down to posterity with the fame of more useful importance attached to them than any parliament that ever preceded you. You have seen the greatest victor of the age, the conqueror of Italy and Germany, who, having achieved triumphs more transcendent than any upon record, said: I "shall go down to posterity with the code in my hand." You have beaten that warrior in the field,—try to rival him in the more useful arts of peace. The glories of the regency, gorgeous and brilliant as they were, will be eclipsed by the milder and more beneficent splendor of the king. It was said by Augustine that Justinian found Rome of brick and left it of marble—an honorable boast, and one which veiled many of the cruel acts of his early course; but how much higher and prouder would be the boast of our king, to have it said, that he found law dear and left it cheap; that he found it a sealed book and left it in an open letter; that he found it the patrimony of the rich and left it to the security of the poor; that he found it a two-edged sword in the hands of the powerful and left it a staff for the comfort of the feeble and friendless.

Sudden outbursts of feeling add conviction and persuasion to an orator's appeal. Such outbursts are natural when an orator is intensely interested in his theme and desires with all his heart that his hearers should embrace his cause. Demosthenes often gives way to such outbursts; most famous is the oft-quoted passage where he swears by those who risked their lives for their country on the field of Marathon. Erskine makes good use of such out-

bursts in his appeals to the jury. Thus, while speaking in behalf of Lord George Gordon, he seems in one place to lose all self-control and exclaims :

I say, by God, that man is a ruffian who shall after this presume to build upon such honest, artless conduct as an evidence of guilt.

Again the same orator in defence of Hardy gives way to an outburst of passionate pity for the misfortunes of his client.

The question must return at last to what you and you only can resolve. Is he guilty of that base and detestable intention to destroy the king? If you can say this upon the evidence it is your duty to say so, and you may with a tranquil conscience return to your families; though by your judgment the unhappy object of it must no more return to his. Alas! gentlemen, what do I say? He has no family to return to. The affectionate partner of his life has already fallen a victim to the surprise and horror which attends the scene now transacting. But let that melancholy reflection pass.

The speaker, however, must never let his passion get the control of him. After any outburst of feeling he should immediately return to his subject. An excellent example occurs in Erskine's speech on Stockdale, alluding to the trial of Warren Hastings.

Shall it be endured that a subject of this country may be impeached for the transactions of twenty years? That the accusation shall spread as wide as the region of letters? That the accused shall stand day after day and year after year as a spectacle before the public, which shall be kept in a state of perpetual information against him, that he shall not, without the severest penalties, be permitted to submit anything to the judgment of mankind in his defence? If this be the law (which it is for you to decide), such a man has no trial. That great hall built by our fathers for English justice is no longer a court but an altar, and an Englishman instead of being judged in it by God and his country is a victim and a sacrifice.

Words are harsh or musical; sentences abrupt or

smooth flowing according to the nature of the passion. Varieties of style arise from the different degrees of mental excitement. The simple or normal style has its origin in the simple or normal excitement of any faculty. Faults of style arise when the mental states are not truly expressed. The words and construction may be too weak or too strong for the thought or emotion intended to be conveyed, or they may not be suitable for the thought or passion. A weak, rapid style arises when the language and construction are inadequate to express the mental emotion or passion. A bombastic or inflated style is the result of expressing commonplace mental conditions in the strong language of powerful passions. A florid style arises when the speaker endeavors to be constantly eloquent about everything, forgetting that eloquence is the result of feeling and that it is in vain to lash one's self into a passion, when the thoughts, ideas, circumstances or occasions are incapable of awakening emotion or feeling. When a speaker feigns enthusiasm he seeks the most stilted words to express the most trifling thoughts. Some speakers are forever on the wing, soaring aloft like the eagle in the region of the intellectual as well the poetical zone, in the domain of cold, dry abstract truths as well as in the domain of intense emotion and passion. The hysterical style is full of excitement and wild extravagance. Some speakers have a gushing style which is wild, extravagant and full of feigned enthusiasm; a style which kills all true emotions since it expresses nothing but the self-importance of the speaker, whereas genuine feeling prompts to self-forgetfulness. But what shall be said of the pretentious style which expresses plain facts and commonplace ideas in the longest possible words. Where the houses are never "destroyed by fire" but

by "disastrous conflagrations." A man does not "fall from a building," but "the individual was precipitated from the edifice." Crowds do not "cry," but "an immense concourse of people utter vociferations." His arguments are *ad hominem*, and his opinion *sui generis*. When he cannot find a verb large enough to express his meaning he converts a pompous noun into a verb. He is not "the chairman of a committee" but, "he chairmanned a committee."

There are some speakers who seek to win the lower class of their audience by the use of slang. Words gathered from the slums of vice, gambling-houses, skating-rinks, and bar-rooms. Every society, clique, or association of men have their pet phrases which have a vulgar meaning. The orator should avoid common or hackneyed epithets although they mean nothing disgraceful, but because they have had their edges blunted by too frequent use, such epithets are glorious, immortal, fine, grand. With some speakers all is fine, "a fine landscape," "a fine woman," "a fine poem," "a glorious flag" "a glorious poem," glorious principles," "immortal verse," "immortal cause," "immortal stars and stripes," "grand play," "grand music," "grand speaking."

Equally unpersuasive are cant phrases as, "free and enlightened citizens," "great and glorious country," "liberty, fraternity, and equality," "a man and a brother," "the birthright of an Englishman." Frigid, bald and vapid styles arise from want of sympathy, feeling and lively or impressive thoughts. A monotonous style arises from the endeavor to speak after some model or idea of perfection. There is no uniform style, phrases and words must fall into the order which the mental states demand. It is unnatural to keep up a periodic or harmonious construc-

tion for any length of time, for the passions as we have already seen are antagonistic to harmony of structure and periodic elegance. They blaze at times like a tropical forest; some are sharp as a razor or blunt as a file; some speak in periods, some in short, sharp sentences; some utter exclamations, interrogations and apostrophes, others have languid and feeble utterance. The best style is that which adapts its expression to the changes of thought and feeling. Now calm and unimpassioned when the thought is common or intellectual; then animated and magnificent when the mental states are emotionally or passionally active. An orator should never imitate Addison, Johnson, Carlyle or Macaulay, but develop his own style. He may improve his own style by studying others. Let him seek to enter into the spirit of his subject, to feel pathos, to understand thought at the moment of utterance. Let him cultivate his expressional powers to be ready on all occasions to supply the right word and construction for the active mental state, and instead of uniformity there will be persuasive variety. The perfect orator will express himself in a style that corresponds with every shade of thought and emotion. His language will be ornate, figurative and poetic, bald, plain and unimpressive as the thought and sentiment demands. The structure of his sentences will be periodic, climatic, harmonious, short, concise, precise, abrupt, irregular, inverted or direct as the mental states suggest. From this mode of expression naturally responding to his state of feeling, there will flow a true, manly and persuasive eloquence that will never fail to persuade the hearts of men.

From the principle that the expressional resembles the mental, what we have said about word-language

also applies to the delivery of these words. An orator may come before an audience with a discourse full of poetry and emotion, but if his voice and gesture are not emotional, his discourse will fail to persuade. Sermons and discourses, no matter how elaborately they have been prepared, if the tones of voice, expression of countenance and gestures of the body are not in keeping with the sentiment, will utterly fail to convince an audience of the speaker's truth and sincerity. The verbal expression of feeling is not sufficient; the the orator's heart must glow also, he must feel what he has written and if he feels his subject, the correct elocutionary language will fix every word. Without this feeling the most perfect oratorical composition will be artificial. It is possible by the study of the written speeches of the great masters of eloquence, to imitate their excellencies, and to acquire an oratorical style. But if the speaker does not feel the sentiments so elaborately written, the splendid diction and periodic structure may strike the ear with awe and wonder but fall on the heart like lead. The objections against oratory in the pulpit arise from bad delivery rather than from any inherent unfitness of such a style for sacred themes. If a minister forms an oratorical style, he must be able to deliver it in an oratorical way; otherwise, he will be regarded as one who deals in unreal and feigned sentiments.

CHAPTER XV.

INTELLECT IN ORATORY.

The intellectual faculties since they supply the material for orations and speeches are highly important. There are two great divisions.

Perceptive and Reflective.—The function of the perceptive group is to receive and record the knowledge of external objects, facts, and information upon all subjects which come through the senses. Hence the orator should cultivate the perceptive faculties as much as possible. Information upon any subject, but especially such knowledge as may be successfully employed by way of illustration should be eagerly sought after. The function of the reflective faculties is to arrange, classify and put in order the knowledge thus acquired; knowledge is of little value if it cannot be made part of one's self. The orator should aim at perfect originality, never adopt any man's thought or language, verbatim, reproduce everything in your own way, with your own illustrations, and strive to think out truths and principles for yourself.

Remember that all truth exists in the universe somewhere and is just as likely to enter your mind as that

of your neighbor. Do not, therefore, read books with the view of slavishly copying thought, but read rather to excite your own thought. If you can only place your mind in a true relation with the facts and principles of any subject, you will be likely to have the truths of that subject dawn upon you. Imitation or adaptation of other men's thoughts leads to mental starvation in the end, but if you have acquired the power to originate ideas for yourself, your growth may be slow at first, but you will never be exhausted. You can never deliver the thoughts of others with the same fire with which you can speak your own. Perhaps the prevalent dullness of many sermons and discourses is due to the fact that those who deliver them have compiled the material from a number of sermons written by others on the same object, and this heterogenous mass not being a part of their nature is sputtered forth in a voice as dull as Erebus, like so many pages of an encyclopædia. The cultivation of the reflective faculties will aid in originating ideas. The faculty of comparison which is one of the reflective group is valuable to a speaker because it enables him to seize upon the raw material of knowledge and to detect similar thoughts and ideas, and thus originate other thoughts. So, also, causality seeks out the causes of things and in this search originates ideas. It should be remembered that the intellectual faculties have their own language, and in order to express their function in delivery this language should be employed. It is well to ascertain what particular faculty has prompted the matter of a discourse and to suit the elocution to express that faculty. Thus, for example, never assume an exalted tone of voice in the utterance of a simple mathematical problem or in the statement of a moral principle.

INTELLECTUAL PROCESSES.

There are intellectual processes which must not appear in delivery. These may be stated briefly: memory, choice of words, grouping of ideas, appropriate delivery.

Memory is a process of the intellect and has no function to fulfill in persuasion. We never desire to communicate to an audience how well or ill we can remember facts or words. It is the function of memory, however, to recall thoughts, images, and ideas which will aid persuasion ; and it follows that a good memory is of the utmost importance in oratory. In the three great branches of public speaking memory is necessary. When an orator reads from manuscript he should have familiarized his memory with its contents, because to stumble or hesitate mars the elocution. Memory must be exercised here as a sub-process, and never permitted to show itself in the delivery. The same remark applies to extempore and memoriter speaking. The memory must be trained to supply quickly the information, thoughts or words which are the material of the speech or artificiality will be the result. Style, choice of words, grouping of ideas and in short all that pertains to the composition of the subject should be sub-processes. It is not how you have selected this or that word or arranged your various thoughts, that you wish to impress upon your audience but the truths which they contain.

It is the function of the intellect also to arrange and classify the subject-matter of an oration. It is of the utmost importance for the speaker to make a skeleton or outline of his discourse. Whether he speaks extempore or from manuscript, he ought to have the main points of his discourse laid out beforehand. Not only will such a plan be found useful at

the time of actual speaking, but the endeavor to classify will open up new trains of thought and render the conception of the subject broad and many-sided.

The first requisite in the arrangement of subject matter is, that the speaker have a perfectly clear idea of his purpose in speaking. He should have a definite end in view and arrange all his subject-matter towards the establishment of that end.

This is called the ground or proposition. In oratory, since the aim is to convince, the central thought or proposition is very clear and is presented prominently as the point to which the arguments tend. Thus, for instance, Burke in his well-known speech on American taxation lays down as his proposition: "That the tax ought to be repealed, and the policy of taxation abandoned," and eloquently enforces it by a chain of arguments. So Erskine, in his defence of the rights of jurors lays down the proposition, "That the jury is supreme in deciding the guilt or innocence of the accused;" and the arguments which follow are all in support of that proposition. In pulpit oratory the proposition is often contained in the text. The leading stages of oratory may be stated in the form of six considerations.

1. The subject is the thing to be discussed, as: taxation.

2. The question is the enunciation of the subject: Is taxation an evil?

3. The proposition is the thing to be established that, taxation is an evil.

4. The process by which the proposition is established is called the proof: taxation is an evil.

5. The refutation is the establishment of the opposite proposition or ground point: Taxation is good.

6. Disproof is the overthrow of the proposition: taxation is not an evil.

The question concerning the burden of proof may arise and it is for the interest of each of the contestants to secure this vantage-ground for himself, but in general where an attack is made the assailant assumes the burden of proof and the defendant contents himself with a refutation.

Oratorical Classification.—To arrange the subject-matter of a speech under a few heads adds to the clearance of its exposition. An example of classification may be drawn from Cicero's oration against Catiline. Exordium.

First general division—Cicero's defence.

Particular division.—1. Refutation of the charge of too great leniency in allowing Catiline to leave the city.

2. Refutation of the charge of too great severity in driving Catiline into exile.

Second general division.—The resources of Catiline.

Third general division.—The resources of the republic.

The orator who wishes to acquire facility in the classification of his subject-matter cannot do better than to study the speeches of Sir Edmund Burke.

After the classification of arguments it is important to arrange them in the most effective order. Without this even the best classification is of little value. The orator, if he wishes to make his thoughts forcible, must marshall them in the best order, as a general sets his troops in battle-array. Many orations are failures from want of care in this respect. One section will treat of one thing, the next will take up something which more properly belongs to an-

other part of the work; the effect of one argument is spoiled by that which follows; sublime or pathetic description is followed by dry statistics, and the exposition of lofty principles by tedious details; the strength of a clinching argument is frittered away by presenting it in the wrong place or by diverting the attention from this to a crowd of insignificant arguments. In this way a discourse though interesting in thought may be very tedious in presentation. In some cases the order of the disposition of parts is very easy. Some subjects naturally unfold their plan. Many plans can be specified, but four chief ones may be profitably considered.

Chronological Order is the statement of circumstances in the order of their occurrence. This is often the most convenient and best method. The orator may have to allude to events in history and the easiest way to dispose of them is to follow the natural order of their occurrence.

Logical Order is the arrangement of thoughts according to their importance. This order is climatic, the most powerful coming last. In oratory the logical order is very important. The concentrated force of all the arguments used may be effectively presented in this way. In proof, the ideas are arranged in an ascending series, and go on increasing in strength until the end; the first argument being the weakest, and the last the strongest.

The Strongest Argument may still be reserved to the last, but the first one presented may be of great force and the weaker ones may be in the middle. This arrangement is calculated to arouse the attention of the hearer at the outset, and the weaker arguments are more favorably received and the forcible ones at the end seem more powerful. In refutation, the ar-

rangement is just the opposite to that in proof. The strongest argument of the opponent is crushed at the outset, after which the feebler ones are disposed of with such ease that the impression is conveyed that the arguments were all very weak. A subject will many times arrange itself almost spontaneously into several different divisions, and these again may be easily analyzed into their minor divisions. It is well not to make the sub-divisions too numerous, or they will introduce confusion and fail to be remembered.

Argument is the use of one or more facts or statements as evidence of some other fact or statement. The orator should study logic in order to discriminate between weak and powerful arguments. Before entering upon the consideration of arguments we must clear the way by a few remarks on reasoning in general. The chief constituent elements in reasoning are terms, propositions, definitions and proof.

Terms.—The operation of reasoning is performed by means of words, and a full insight into the meaning and purposes of these is essential. All words may be divided into names, descriptive of things or acts, words qualifying names, asserting acts or qualities and qualifying assertions.

Proposition in oratory comprehends all statements or affirmations which are supported or enforced by proofs or arguments. It is very important that the main proposition should be separated from the subordinate and particular, and put forth in a clear and unmistakable manner. An example from Junius may serve as an illustration. "The multitude, in all countries is patient to a certain point. Ill-usage may rouse their indignation and hurry them into excesses, but the original fault is in the government." These

last words contain the main proposition, which is never lost sight of.

Counter Proposition.—A common way of establishing a given principle is by answering and refuting its opposite; as, when advocating free trade a writer assails protection, or vice versa. This is merely the proposition in another form.

Definitions add clearness to reasoning, and the orator should be careful to define accurately his terms. Controversies have often unnecessarily arisen because of ambiguous words, and opponents misled by their respective interpretations have quarelled and wrangled when they were really of the same opinion.

PROOF HAS TWO ELEMENTS—DEDUCTION AND INDUCTION.

Deduction is the application of a general law to a particular case, and is necessary or implicated, that is, such as imply the thing to be proved. Ex., we prove the proposition: "We shall all die" from the general law: "All men are mortal."

Induction is a process of inference by which from particulars observed, known or admitted, we prove through the medium of nature's uniformity, other particulars, unobserved, unknown or unadmitted, or assert that what is true of certain individuals of a class is true of a whole class. Thus from the fact that the Earth, Venus, Mercury and Mars revolve around the Sun in an elliptical orbit, we infer that all the planets of the solar system revolve in the same way.

ARGUMENTS ARE CAUSATIVE, ILLUSTRATIVE AND EXEMPLATIVE.

Causative.—In these the relation of the premise is that of cause and effect; or where the premise would

account for the conclusion if the latter were granted. Thus the existence of intense cold accounts for frozen rivers. This form of argument is frequently used in criminal cases. If some justifiable cause for an alleged offence can be pointed out, it is strong evidence. If it can be shown that a person accused of murder bore hatred against the victim it strengthens the suspicion of his guilt by supplying a motive for the murder. Dr. Whately clearly defines the arguments from causation as follows: "As far as anything stated as a cause has a tendency to produce any given effect, it is an argument for that effect."

Illustrative Arguments are founded upon the relation of the premise to the conclusion in the nature of association, or similarity, as antecedent and consequent, sign and thing signified. Thus in the event of any one being accused of murder, the fact of blood-stains on his garments would be an argument of this nature. This kind of argument is easily understood by men, for it is of very frequent occurrence. In civilized communities a large proportion of the judgments of men are based upon the observation of significant facts. Circumstantial evidence in judicial cases is regarded as the strongest kind of evidence. Testimony is of the nature of illustrative arguments. Its most familiar form is to be found in judicial oratory, which consists extensively of induction from evidence.

Exemplative Arguments reason from the known to the unknown. If we know the nature of one or more individuals of a class, we may infer that all the individuals of that class have the same nature. Thus, if the republic of America be taken as an example of a democratic form of government, we may reason concerning the nature or form of other republics. The exem-

plative arguments are drawn from experience, analogy and contrast. A large class of arguments are based upon facts in our own experience or that of other men. In this way are formed many of the opinions of common life, such as those which relate to the order of nature, the seasons, tides, day and night, the weather, etc. Political wisdom and historic prophecy are founded upon this kind of argumentation. Whatever men have done in the past, we expect them under similar circumstances to do in the future.

Analogical Arguments are based upon similar relations, not on likeness. We reason from our knowledge of the facts in one case concerning the facts in another analogous case. In similarity the two things brought into comparison are alike. In analogy they are not alike, but stand in similar relations to other things. It is an argument from analogy when we compare nations with individuals in respect to vital constitution, and infer that every nation will pass through the successive stages of maturity, old age and death. Analogical arguments have much oratorical plausibility. They contain the foundation circumstances of all reasoning, a resemblance of particulars; but the accompanying disparity limits their application. Grattan argues in favor of the rights of the Irish people from the analogous case of the Americans.

When from the facts in one case we judge concerning another contrary case, things contrary must be distinguished from things dissimilar. Dissimilarity may be asserted of any two things which are unlike, as a man and a book; but contrariety is predicated of two opposite things of the same class, as virtue and vice, joy and sorrow, ignorance and knowledge. Proverbs are based upon this kind of argument.

GENERAL REMARKS ON THE DIFFERENT CLASSES OF ARGUMENTS.

Arguments of causation are associated chiefly with deduction; illustrative and exemplative with induction; and follow the laws of reason which are respectively applicable to these processes.

CLEARNESS OF STATEMENT AND STRENGTHENING OF ARGUMENTS.

Clearness in method is obtained by lucid definitions, examples, and illustrations, which have already been sufficiently considered. Also by full explanation of important points and by analysis and synthesis. Analysis refers to the explication of the topics, classified arguments, and their exposition in detail. Synthesis is the converse of analysis and refers to the combination of all the particular topics of argument and their presentation in classified order.

When these are united the arguments gain unusual clearness. The orator can lead his audience, step by step up from a lower fact to a higher law and show how the former is contained in the latter. Such a method gains the interest of the listener, inspires him with confidence and the delightful feeling that he has to some extent discovered the truth himself, and as he follows the speaker in his investigations every phase of the reasoning makes the subject clearer and at last the conclusion falls with powerful conviction.

In passing from one argument to another or from general divisions the orator should make his transitions in such a way that the argument bears a close relation and the divisions appear to grow naturally out of each other. Such a process adds very much to the force of the argument.

Amplification.—Arguments may be made clearer

and stronger by dwelling upon the important proposition, this is called amplification. Burke, Pitt and Erskine make good use of this process.

It is the nature of everything that is great and useful, both in the animate and inanimate world, to be wild and irregular, and we must be content to take them with the alloys that belong to them. Genius breaks from the fetters of criticism, but its wanderings are sanctioned by its majesty and wisdom when it advances on its path; subject it to the critic and you tame it into dullness. Mighty rivers break down their banks in the winter, sweeping away to death the flocks which are fattened on the soil that they fertilize in the summer; the few may be saved by the embankments from drowning, but the flock must perish from hunger. Tempests occasionally shake our dwellings and dissipate our commerce; but they scourge before them the lazy elements which without them would stagnate into pestilence. In like manner liberty herself, the last and best gift of God to his creatures, must be taken just as she is—you might pare her down into bashful regularity, and shape her into a perfect model of severe, scrupulous law, but she would then be liberty no longer; and you must be content to die under the lash of this inexorable justice which you had exchanged for the banners of freedom.—*Erskine.*

Diminution is closely associated with amplification. Its object is to make the main proposition emphatic by degrading antagonistic propositions.

Along with its natural protectors and guardians, learning will be cast into the mire, and trodden down under the hoofs of a swinish multitude.—*Burke.*

Nothing can be stronger than the term "swinish multitude;" it at once degrades the arguments against public education by showing into what hands learning may fall.

We are told that the continent of North America contains three millions, not only of men but of Whigs—of Whigs fierce for liberty and disdainful of dominion; that they multiply with the fecundity of their rattlesnakes, so that every quarter of a century they double their numbers.

Condensation.—Burke, in his speech on conciliation with America, has many examples of condensation. He gathers into a brief compass four powerful propositions against the employment of force to subdue the colonies. The use of force alone is not effectual for all time, but of the nature of expediency and temporary. Even if it is an efficient instrument of subjugation it is very uncertain. It generally injures the *morale* of the object aimed at. And in the rule of the colonies there is no experience in favor of force.

Generalization is the application of the principle of induction in such a way that arguments rise from particular instances to general laws. The orator may in this way deduce from certain facts or truths conclusions of the most weighty character. Burke is a storehouse of generalizations, it is his favorite method and many of his propositions read like old proverbs.

Nothing in the world can read so awful and so instructive a lesson as the conduct of the ministry in this business upon the mischief of not having large and liberal ideas in the management of affairs.

The presentation of arguments in a definite or concrete form is more forcible than the indefinite or abstract. A speaker who deals in abstraction is listened to with indifference and even impatience. The pulpit orator who expounds dogmas may be orthodox but he cannot be persuasive. The great orators deal directly with facts rather than with the discussion of principles, and when necessary to dwell on principles they make them vivid by individual examples. For the same reason it is better to describe a scene or event than to allude to it in a general way.

Proposition may be made very emphatic and prominent by certain forms of presentation. And here comes in the great principle that whenever the mental

faculties become emotional the language and construction assume a more vivid or stronger arrangement. In the mere enunciation of facts there is no emotional fervor, but the instant the orator begins to declare principles which have taken root in his own nature they assume an emotional garb. This is why impassioned oratory is more persuasive than unimpassioned. Passion in a speaker indicates, not only that he is convinced of the truth he declares, but, that he really believes in it and will carry it out in action. When a speaker is fully convinced of the truth of his propositions he presents them in the form of assertion :

Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission or slavery.—*Henry.*

Denial is another emotive presentation of a proposition which renders it extremely emphatic : "It was not I who inspired the Hungarian people. No, it was the Hungarian people who inspired me." Propositions may be emphasized by presenting them as maxims or proverbs : "The blood of man should never be shed but to redeem the blood of man;" "Parsimony is not economy;" "Nothing is so oppressive and unjust as a feeble government; Slavery they can have anywhere. It is a weed that grows in every soil."

Digression may render the main proposition more emphatic if skilfully employed. It should be made not for itself but for the purpose of returning again to the main proposition with renewed force. Propositions are rendered emphatic by repetition. "But, sir, I have no reason to expect indulgence, nor do I know that I shall meet with bare justice in this house." When Fox uttered these words, the audience burst forth in exclamations of disapprobation, where-

upon he repeated the same proposition with greater emphasis: "Sir, I have no reason to expect indulgence, nor do I know that I shall meet with bare justice in this house."

Recapitulation is a form of repetition and is very persuasive in oratory. It not only serves to render emphatic the main proposition but refreshes the memory and brings up once more those arguments which might be forgotten and enables the speaker to conclude his arguments with renewed force.

CAN INTELLFCTUAL THOUGHT BE PRESENTED IN AN INTERESTING AND PERSUASIVE MANNER?

The great forensic orator, Rufus Choate, declares "there is no thought too deep or intricate for a popular audience if rightly presented," and he is correct. There are faculties in the human constitution which are chiefly interested by intellectual thought. Inquisitiveness is pleased to learn facts; and wonder, or the love of novelty receives with joy the various arguments which present a subject in a new light; causality is gratified by the presentation of first principle and the motives of actions; comparison takes in the unfolding of the relations of things, and the discrimination of similarity and differences. Even such intellectual processes as calculation, mathematical demonstration and abstract reasoning need not be tedious if rightly presented. The principles which rule intellectual thoughts in relation to dullness or interest may be resolved into: 1. Every faculty may be interested by the presentation of its own particular food, that is, each faculty is stimulated or moved to activity by objects or ideas which resemble the nature of the faculties. Mental stimulation produces a feeling of pleasure; hence, the activity of any intellec-

tual faculty will impart a feeling of interest. 2. According to the number of faculties awakened will be the intensity of the feeling of interest; that is, if a discourse is adapted to awaken not only comparison but also locality, causality, desire of knowledge, etc., the resultant interest will be heightened. Mathematics, when dealing simply with numerical computation, can only interest the faculty of calculation, but if its principles are illustrated by comparisons with the principles which rule the truths of other faculties, the interest is heightened. In brief, the more faculties an orator can stimulate the greater the interest. 3. Intellectual thought is not necessarily cut off from emotive thought. The intellect stands as the door through which enter the ideas, conceptions, and representations of objects which stimulate the emotions and passions. Then, why should not intellectual conceptions borrow energy and interest from the emotions? There is scarcely an intellectual thought which cannot be drawn into the furnace of some one or all of the emotions and purified of its dullness and clothed with fire. Thus, interest and vigor are added to logical arguments when gleaming with the sharp, incisive and fiery words of the aggressive emotion. The deepest intellectual thoughts and operations may thus be rendered not only interesting and convincing but persuasive. With what zeal do men engage in debate, and how interesting are such debates to an audience; and yet some of the most intellectual thoughts may be the subject of these debates. Not only the aggressive but the other groups of emotions can be thus made to heighten the interest of a discourse. The love emotions and the religious sentiments can endow intellectual thought with supernatural power; and sublimity and ideality add interest to intellectual thought,

encircling it with a spell of exaggeration and beauty. Numerical calculations and philosophical meditations lose their dullness when presented in contrasted relation which awaken sublime thought when colored by the imagination.

Six thousand years of human existence have passed away, Countless armies of the dead have set sail from the shores of time. No traveller has returned from the still land beyond. More than one hundred and fifty generations have done their work and sunk into the dust again, and still there is not a voice, there is not a whisper from the grave to tell us whether, indeed those myriads are in existence still.—*Robertson.*

Imagination not only heightens the interest of intellectual conceptions it also renders their meaning clear.

REASONS, WHY INTELLECTUAL THOUGHT IS INTERESTING.

Intellectual thought is more often rendered uninteresting by being presented in a certain kind of phraseology than by any inherent dullness. Some writers strive after profundity of thought by expressing themselves in a metaphysical or abstruse way. Questions which any mind of less than ordinary intelligence could easily grasp, if directly presented in a few words, are so be-clouded with intricate and cumbersome words, which, though they give an appearance of depth, yet render the meaning difficult of ascertainment. Such writers are always inventing new words to express thought already more clearly conveyed by words in current use. But the current and popular words are passed by, for their use would reveal the meagre thoughts. Not only the use of words but certain kinds of phraseology renders intellectual thought uninteresting. Such phrases as "let us consider," and "we pass on to the next point" are so often employed that the hearer is impressed with a feeling that there is nothing clear but everything has to be

considered. Then again logical terms are applied to almost every thought. "I establish my premise and I draw my conclusion," recurs again and again in connection with the most evident arguments and the hearer wishes from the bottom of his heart that the speaker would draw his conclusion and have done. The phraseology of logic should be avoided as much as possible, and all the cant expressions of metaphysics. They are as injurious to vigorous oratory as religious-cant phrases are to spirituality. The classifications and forms of logic and the process of reasoning may be of use in a class-room for the purpose of distinguishing between arguments, and to arrange them in order, but avoid them in direct speech. Did you ever hear a person advocating a cause, unless he was corrupted by some of our schools, begin by saying "I divide my subject into so many heads," "I wish to direct your thoughts to the major premise of my argument, and my minor will exemplify the major and the conclusion is, that 'all is not gold that glitters.'" I should think not; many an argument has this glitter of logic, but no thought. Let it be borne in mind that an orator in earnest never stoops to such vile garbage of expression. His mind seizes an argument with the rapidity of lightning, without such intricate processes, and flashes it hissing hot into the minds of his hearers. The cant of logic and metaphysics may delight simpletons and impress them with a sense of profundity, but can never persuade men. But, this is not all, these would-be profound thinkers carry even their metaphysical and logical toys into a domain where it is a sacrilege to introduce them, the region of emotion and passion. They say "let us consider the soul's emotion and the rapturous bliss of faith," with calm and sober brow they dissect feeling with an ana-

tomists knife and reduce religious emotions within the forms of logical precision, wondering why the people before them are so inattentive and sleepy. Alas, why can you not discover by your own logical formulas the great premise: they are natural men and women, stirred to action by natural language and the grand conclusion, "you are artificial—artificial flesh, bones and all."

The writers of popular scientific books avoid as much as possible this stilted phraseology, and gain a host of readers because of their good sense. Darwin, Huxley, Tyndal, Proctor and Hugh Miller have been true instructors of the people because their style is interesting. The same may be said of phrenology in comparison with metaphysics. That science has endeavored by a common-sense classification and popular exposition of the mental faculties to educate the people. Metaphysics on the other hand has delighted in making the most evident truths obscure; hence nearly all metaphysical books have died a natural death in their own day and have been eaten by library-worms. Whereas phrenological books are still read, and their pages, instead of maggot-crawl marks bear the traces of human thumbs.

CHAPTER XVI.

THE FUNCTION OF THE WILL, IMITATION, IMAGINATION AND MAGNETISM IN ORATORY.

Imitation is a genetic faculty in the human constitution. Very many of the elements of good delivery are learned by imitation. Articulate language is artificial, and the child learns it from the mother by imitation. It is true that there must be a mental conception of the sound to be produced before its execution, but this conception is weak in the child's mind, hence the difficulty children experience in learning to speak. As they grow in wisdom the ability to form mental types of sound and to imitate that sound is increased. As the child in its early education depends upon the mother for the type of sound, the reproduction of that sound will be imperfect if the type is imperfect. Children imitate their parents' vocal sounds, hence the necessity of correct early instruction.

Many of the vices of elocution which mar the delivery of some speakers can be traced to their early imitation of faulty vocal sounds. All provincialisms

arise from the imitation of false pattern sounds. As children are seldom taught correct elocution, either in the nursery or at school, it is not wonderful that faults in pronunciation and expression should be so prevalent. You can tell the character of a person's companions by his speech, it will be tinctured by theirs. The influence of imitation in the dramatic art need hardly be dwelt upon. The graceful and appropriate elocution often exemplified on the stage is in part the product of imitation. The actor, studies the manners and character of the hero he wishes to personate and by the aid of imitation and sympathy assumes a style of elocution appropriate to each. Although it may be admitted that the highest success in the dramatic art, requires that the native faculties necessary should be possessed by the actor or orator, yet these faculties may be stimulated and their want of vigor supplied by imitation. To assume the tones and gestures of others is one way of personifying their characters. In the art of mimicry all kinds of knowledge will be valuable. The more thoroughly acquainted the actor is with the subject of his representation the better will be that representation.

IMITATIVE MODULATION.

Beside the aid which imitation renders to all the branches of elocution it has also a distinctive function in expression which no other faculty can perform. It must have been observed that thousands of the words in the English language are imitations of the sound of the thing represented. Such words as hiss, buzz, bustle, bristle, roar, crash, splash, rattle and twitter are articulate imitations of the sounds which some objects make. When these words were first pro-

nounced they were so rendered as to convey the motion or sound implied; but through long use we pronounce them as if they were simply arbitrary signs. We are forming such imitative words every day, and they are among the most expressive in the whole language. Do we not, for instance, imitate the action of sawing wood by "see-saw, see-saw, see-saw?" The imitation of the roar of thunder is another example of modern imitation which may pass into simple arbitrary signs. The noise which follows a flash of lightning is sought to be imitated by the combination of words suggestive of the sound. "Fzt-boom, beroom, boom! boom! bang!" We imitate the explosion of a cannon in much the same way, "Fzt-boom, beroom, boom; bumble-umble! bang-smash!" There are hundreds of imitative words now forming which will become part of our mother-tongue in the course of time. Formerly such words as hiss, rattle, etc., were delivered by imitative modulations of voice as we now deliver see-saw and other vocal compounds. It is well to preserve this imitative delivery; because if not carried too far it is an element in natural and vigorous expression. When we speak of whistling or roaring winds, clashing of swords or the clang of armor, the dashing cataract or the murmuring brook, the words are imitative of the sound, and if the voice brings out the relation between the words and their sound it will not only please the ear but convey the meaning more vividly. Imitation is not confined to single words. The works of poetical and imaginative authors abound in passages, which by their construction suggest their meaning. It is thoroughly in accordance with natural delivery that these passages should receive the interpretation of the voice to convey their full meaning.

IMAGINATION IN DELIVERY.

The influence of the imagination upon the style of oratorical composition has been generally recognized by writers on rhetoric, but its influence upon delivery has not been duly emphasized. Imagination is even more essential to good delivery than to composition, for it is absolutely necessary that the reader or speaker should conceive the full meaning and power of what he delivers. In the case of the reader he is obliged to enter into the spirit of the author whose composition he reads, and in order to do this naturally and effectively he must be able to vividly realize the scenes which the author describes. He should form a mental picture not only in general but in detail of the thoughts, emotions and events which the writer delineates. The faculty of picture-painting makes scenes and events real. The dead are before us, bereft of their shrouds, and talk like real men and women.

The past is lived over again in the present. Imagination differs in individuals; some have such keen sensibilities that they readily conceive of events whenever the words are pronounced, others find great difficulty in realizing a scene. The best way to cultivate imagination is to ask questions concerning the meaning of what is written. "How did such a scene originate? How true is it to natural events? How many interpretations can be drawn from it?" Since there is always present an element of exaggeration in the imagination highly imaginative language requires a grand delivery.

Magnetism.—Some speakers have the power to sway an audience at will, to compel almost every one to pay the closest attention to what they have to say. When a speaker exerts a more than ordinary fasci-

nation over his audience many explain his power by saying, "he has magnetism." There is indeed a vast difference in speakers in their control of an audience. Some can easily hold the attention of the men and women before them for hours, while others cannot interest them for half an hour. It is very difficult to discover in what this mysterious power consists. Those who speak of an orator's magnetism are often the ones most ignorant of the principles upon which such magnetism depends. The breathless interest with which we sometimes follow an orator and which does not depend upon what he says (for some other speaker has said the same thing again and again), proves that there must be something peculiar to that orator. The explanation of this power seems to us to include the very basis of oratory. It cannot consist in the mere externals of elocution, inflection, emphasis, time, pitch, stress, etc., for there have been speakers perfect in all these who have not swayed an audience like some others not so perfect in elocution. The elocution of Mary Anderson is regarded by some eminent teachers of the vocal art as full of blemishes, yet she has entire control of her audience. In her case and in the case of other distinguished actors and orators their power over an audience is attributed to magnetism. It would be well if those who talk the most about oratorical magnetism could only explain what they mean by such a power. To observe such a power is one thing, to explain it is another. Our object in writing this chapter is to call attention to the subject of oratorical magnetism and if possible to offer a solution. We start with the assumption that everything which does not come from some supernatural power is dependent upon natural con-

ditions or laws. Magnetism, if it is not a name to cover one's ignorance, is either a supernatural gift or else it depends on natural conditions. The latter seems the more probable, hence we will strive to find the natural principles upon which it depends. These principles are constitutional.

Oratorical magnetism is developed only when one individual speaks to another or to a multitude of men and women ; it is therefore a reciprocal influence because it requires for its manifestation an interchange of thought and feeling. If we watch the effect of a magnetic orator upon his audience we will discover that he has aroused in their minds the feeling or thought which agitates his own. That is, the speaker has awakened in his own mind sentiments, emotions, and passions which find a responsive echo in the hearts of his hearers. If we watch still closer the effect upon the audience we will discover that not one feeling alone has been awakened but a number of emotions ; the more fully the orator awakens our thoughts and emotions the more surely does he draw us to himself. Magnetism depends upon the number, activity and intensity of the mental states possessed by the speaker and listener. Those speakers are most magnetic who are most highly endowed. This is borne out by fact. The great orators have been men of great physical and mental powers. Demosthenes, Cicero, Chatham, Chalmers, Fox, Mirabeau, and Webster were all of large stature and great brain power.

The more excited an orator becomes the more can he throw around his audience the spell of magnetism. If his heart is alive with passion the hearts of his audience will not fail to respond. The best way to develop this gift for the purpose of oratory is to acquire the power to awaken the various mental states

in ourselves and in the audience. The foundation of this, as of all elements of power in oratory, rests upon an analysis of the human constitution. The fact that there have been speakers possessed of all the graces of elocution who yet have not held the attention as well as some not so fully gifted does not militate against elocution; the externals of oratory may be assumed without the spirit, which, after all, is the most essential. The most perfect orator is he who combines both external and internal gifts.

Volition or the Will in Oratory.—The will has a very important function in elocution and oratory, for many of the elements of expression may by habit, repetition and imitation come under the control of the will. In fact, elocutionary training proceeds on the assumption that by exercise, command over elements of good delivery may become a sort of second nature in the orator so that he can employ them at will. We know that the will has no power of itself to call the mental states into activity, but it can influence the direction of the feelings when once aroused. By the aid of the thoughts the will can change the current of feeling into other channels or can continue it in the same channel. It can also restrain the expression of the mental states by means of the voluntary muscles of the body. The mental states begin to manifest themselves by preparatory movements which, if encouraged, will lead to actions more or less violent; the will can restrain these emotions. It may sometimes be necessary that some emotions and passions should be restrained as unfitted for the occasion or as likely to injure by their manifestion the cause advocated by the speaker. It is therefore necessary that the speaker should practice the elements of expression so fully that he can readily control them.

Muscular Actions.—When a feeling is active and we wish to restrain or suppress its manifestation we can do so by acting upon the voluntary muscles of the body, especially by assuming the gestures which are the language of an opposite passion or emotion.

Intellectual Direction of Thought.—We can will our intellects or conceive images just the opposite to the feeling which is struggling for expression.

Repetition of all the elements of expression brings them under control of the will. It is for this reason that elocutionary practice is so valuable. Inflection, time, stress, pitch, emphasis and all the expressive modifications of the voice if perseveringly and constantly practised will become responsive to the will.

Reserve Power is immediately dependent upon the will; it is an important factor in good elocution. Self-control is essential to reserve power in oratory and is a product of the will. The importance of reserve power in delivery can hardly be over-estimated. It is highly necessary that an orator should be able to control his emotions. No matter to what height his flights of eloquence ascend he must not lose his self-control, there should always be conveyed to his audience a sense of reserve power, a depth of feeling not expressed and an easy and graceful delivery. When an orator has full control of all the mental states and their expression he will have the mastery of himself. When a speaker is self-possessed his audience, by the force of sympathy, will be at ease also; on the other hand, if a speaker over-exerts himself, or if he has lost the equipoise of his faculties through fear or other exciting causes he can never control his audience.

The consciousness of power is itself a source of power. When an orator has developed talents for or-

atory to such an extent that he can readily estimate what will be the effect upon an audience of certain methods of delivery and that he is able to employ these methods whenever he chooses, he will be conscious of reserve-power. It is natural to follow a confident leader. Doubt, hesitation and fear never achieve victories. When men and women feel that they are addressed by one who has probed to their depths the truths he wishes them to embrace, they are willing to follow him. Self-control conveys this impression; men are generally confident about things of which they are fully informed. An audience will follow a speaker who has reserve-power with breathless interest, because they are persuaded that what he is imparting is inferior to what he can express, and they expect every moment greater revelations. There are two stages of passion, the violent and the subdued. The violent is not so impressive as the subdued, for the latter conveys the idea that the emotion is too intense for utterance. The stifled sob, the broken wail are more expressive of grief than loud screams and violent gestures of the body. When a speaker thus restrains passion, the imaginations of his audience are excited and they magnify the internal feeling and are led to believe that the measure which the speaker advocates is infinitely more worthy than he can express. On the other hand, the absence of reserve-power has a very damaging effect upon an audience. If the orator loses self-control, when he feels that he is exerting himself to the utmost and that he has no resource left, that all his powers of expression have been employed to no purpose, he becomes anxious, doubtful and despairs of success. These mental states take possession of his elocution and convey themselves to the audience and so they lose confidence in him

and refuse to be persuaded. Reserve-power is also necessary to natural delivery. The expression of the mental states in their own appropriate language should be the aim of correct elocution. Elocution will be more natural if nature is imitated with a certain degree of modesty, that is, its language should be subdued, not violently expressed. There are some emotions and passions so violent in their nature that to express them as they should naturally be expressed would shock an audience, hence a subdued form of delivery is more appropriate for such. This is analogous to what is done in the arts of painting and sculpture ; it is found expedient in these arts to modify the expression of the violent passions.

It is a well-known fact that a speech which is climatic is always more effective than one not so constructed ; that an orator should become more powerful toward the close of his discourse than at its beginning. Reserve-power in elocution enables a speaker to so husband his vocal power that when the close or climatic part of his speech arrives he seems to be possessed of a giant's strength, for instead of becoming exhausted by his previous efforts he seems to swell with increased power. Reserve-power also enables the speaker to impart variety to his delivery. Nothing tends to destroy an advocate's cause more surely than monotony, and a delivery which is all vigorous will be as monotonous as one devoid of energy. Reserve-power enables an orator to guard against this; he can keep back his passion and let it out at the most emphatic points. The thoughts thus emphasized will be more powerful from their contrasted relation to other thoughts less vigorously expressed. The most successful orators are not those who can roar the loudest or keep

up passionate declamation the longest, but those who can vary their delivery to suit the natural language of the emotions. The most ready way to develop this power is by the cultivation of the will. Acquire by habits of repetition and restraint the ability to do things at pleasure. A careful study of the language of the mental states and the training of the voice are the most effectual means of acquiring reserve-power in delivery.

CHAPTER XVII.

THE INFLUENCE OF THE TEMPERAMENTS IN ORATORY.

Our system of oratory would be incomplete without a consideration of the temperaments, since they give rise to various styles of elocution which must be observed and carefully distinguished, and the manner of instruction adapted to suit their peculiarities.

A Temperament may be broadly defined as a peculiar state of the constitution, depending upon the relative proportion of its different constituents and the relative energy of its different functions. The human body is composed of three grand classes or systems of organs, each having special functions in the general economy. These may be enumerated as the motive or mechanical system, which includes the bones, muscles and ligaments of the body; the vital or nutritive system, which includes the lymphatics, the blood-circulating organs and the glands; the mental or nervous system, which includes the brain and all the organs of sense. The relative development of each of these systems gives rise to three primary temperaments which in combination form all

other temperaments. These primary temperaments are called Vital, Motive and Mental.

THE MOTIVE TEMPERAMENT.

In this temperament the bony framework of the body forms the distinctive outlines of its general configuration and the muscular fibres and cellular tissues

MOTIVE TEMPERAMENT—WELL-MARKED.

which overlay it. We find in the motive temperament very marked characteristics: bones large and generally long rather than broad and the bodily form is angular. The stature is tall; the face oblong; the cheek bones prominent; the neck rather long; the shoulders broad; the chest moderate in size and fullness; the abdomen moderate, and the limbs generally longer than the body. The muscles, having large bones to support, are well developed, firm, and correspond in form with the bones. The complexion, eyes, and hair are generally, but not always, dark.

It is a temperament of energy and strength of character rather than flexibility and hence orators of this temperament will have a style of elocution characterized by vigor and energy rather than refinement and versatility. The leading oratorical characteristics are: The resistive and aggressive propensities which, when emotionally excited, will produce the resistive, defensive and malign. The passions are generally fully developed in the motive temperament. The self-regarding and reliant emotions, arising from large self-esteem are even more passionate in this temperament than the aggressive emotions. The transcendental and love emotions are active rather than susceptible. There will be a manifestation of love, veneration, and spirituality in action rather than in sympathetic susceptibility. All the passions and emotions will express themselves in passionate rather than sentimental language. The expression of the countenance is strongly marked, grave, determined, self-reliant, and even stern. The attitudes of the body are striking rather than versatile, and dramatic rather than oratorical. The word language is abrupt, forcible, energetic rather than graceful and harmonious, always expressive, concise, emphatic and appropriate but without finish and beauty. There is a tendency to leave out all connectives and to lay hold of special words as most expressive of the meaning. The voice in the fully-developed motive temperament is a bass or baritone. The style of elocution is distinct, forcible, abounding in emphasis, energetic, but not smooth, gentle, harmonious or elegant. The intonation though wide in range is not versatile, and is expressive of the violent rather than the gentle emotion or finer shades of passion. An orator of the motive temperament is better able to win men by magnetic

force than by sympathetic love, to lead them to act, rather than to shed tears.

Abnormal Motive.—There is an abnormal development of this temperament in which both the vital and mental systems are sacrificed to mere muscular development. It is indicated by a short thick neck, broad shoulders and an excessive development of the muscular system. The head is small, and has its greatest development in the basilar region. It is in vain to expect eloquence from persons who have this temperament. They are fitted only to be "hewers of wood and drawers of water."

VITAL TEMPERAMENT.

The vital and nutritive organs, which occupy the great cavities of the trunk, when predominant furnish the framework of this temperament. Its general configuration is rotundity. The face is round; nostrils wide; neck short; shoulders broad and rounded; the chest large; the abdomen well developed; all the members plump and tapering, and the hands and feet relatively small. The complexion is generally florid; the eyes light, and the hair soft and abundant, in color, generally light. The stature in general is above the medium height but shorter and broader than in the motive. The body is generally longer proportionally than the limbs. The vital temperament is eminently an elocutionary temperament. There is an abundance of emotional susceptibility. The aggressive and resistive emotions are fully developed and are more susceptible than in the motive temperament. The love emotions are generally active and passionately susceptible. The transcendental emotions, especially the anticipatory and exuberant class, readily flame into passion. The motions of the body are graceful, rapid and more expressive of the delicate

shades of emotion than those of the motive temperament. The countenance is expressive of joy, sociability, mirthfulness, happiness and benevolence. The voice is generally a baritone or tenor and has great

VITAL TEMPERAMENT—STRONG.

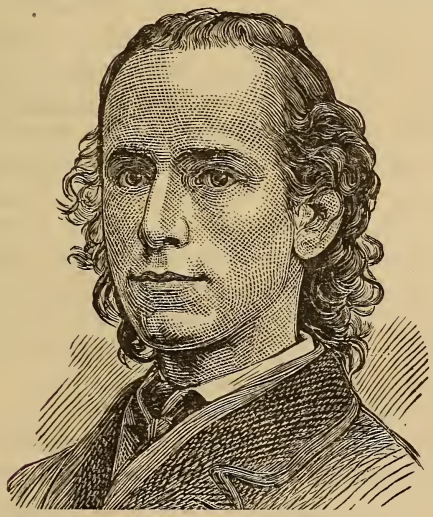
flexibility, compass and volume. When rightly cultivated it is capable of the grandest flights of oratory. Not only can it express by its varied intonations the deep and striking passions, but also the gentle and finer shades of emotion. Its tones are sonorous, grand and sympathetic. The utterance is rapid and vivacious but not abrupt. The elocution in general is fervid, brilliant and energetic. An orator of the vital temperament will hold his audience more by sympathetic than by wilful magnetism, will win men and women by love rather than by force.

Abnormal Vital.—There is an abnormal-vital and unhealthy temperament which resembles the vital, but which is really an effect of low vitality, since

there is an undue preponderance of the absorbent system and a sluggish action of the circulatory organs. It is called the lymphatic temperament by modern physiologists, and corresponds with the phlegmatic constitution of the ancients. Persons so constituted are bodily and mentally indolent, apathetic, cold and destitute of eloquence.

MENTAL TEMPERAMENT.

The mental temperament having its basis in the brain and nervous system is characterized by a head proportionally larger than the body ; oval face, high forehead, broadest at top; delicately chiseled features,



MENTAL TEMPERAMENT.

fine transparent skin, hair generally light and not abundant, expressive eyes, gray or hazel. The frame relatively slight, neck slender and chest only moderately developed. The figure is elegant and grace-

ful but not striking. The muscles are small and adapted rather to rapid or delicate action than to strength. An orator of the mental temperament will be noted for grace rather than energy of action. The intellectual faculties and the transcendental emotions are the most fully developed. The voice is generally a tenor; high-keyed and flexible. The tones are full of animation, flexibility and fervor, and express all the delicate and finer degrees of thought and feeling.

Abnormal development of this temperament is fatal to eloquence. Such a development is called the nervous temperament by pathologists. It is characterized by emaciation of muscles and weakness of body. The nervous organization is morbidly sensitive, irritable and impressible. No genuine eloquence can come from such a temperament because there is no sustaining power. These are the main temperaments. Their combinations also influence the style of elocution ; but a knowledge of the primary temperaments will suggest their characteristics in combination. If a person of the motive temperament has a deep, gruff, bass voice and energetic delivery, and one of the vital a clear tenor voice with graceful delivery the motive-vital will have an elocution which partakes of the nature of the two. It will be characterized by distinct, forcible enunciation and a baritone voice.

Vital-Mental.—In the vital-mental temperament we find a clear, distinct articulation ; full, sonorous tenor voice, high, flexible and impressive. The tones are pure, sweet, and expressive of every shade of emotion. It is eminently an emotional and passional temperament. A speaker with this temperament is full of life-energy and animation. The various emotions are easily awakened and rapid in transition. At one moment his voice is pleading, pathetic, beau-

tiful; at another aggressive, destructive, unlovely. His thoughts will not be solid nor deep, but they will be striking and original, and will seem more weighty because well delivered. His language is fluent and often florid; gesture rapid, graceful and varied.

Mental-Motive.—The elocution of the mental-motive temperament is more energetic than that of the preceding but not so varied. The voice is high-keyed but less flexible and rich. Speakers of this temperament have a marked individuality of expression, vigorous and angular, not easily adapting the tones of voice to suit sudden changes of passion; they are dramatic rather than oratorical.

Mental-Vital.—This temperament offers a happy combination. It has all the keen discriminating mentality of the mental temperament with the sustaining and susceptible power of the vital. A speaker with this temperament has a clear, sonorous voice and if the vital is in proportion to the mental there will be great reserve power. The conditions for direct breathing are good, full chest and abdomen, quick and unobstructed circulation of the blood supplies an instantaneous channel of vivid sensibility. The emotions are easily awakened and rapidly flash into the countenance and gestures.

THE ORATORICAL TEMPERAMENT.

The temperaments which we have just described are not oratorical in the highest sense; they are more or less imperfect in the resources of elocution. There is an ideal temperament which arises from a proper combination of all the temperaments. This ideal combination possesses so many virtues that we may call it the temperament of greatness; for nearly all great men have possessed a balanced organization. The

oratorical temperament differs somewhat from the balanced temperament. It has a predominance of the vital and mental systems over the motive. The vital and mental are almost equally balanced, the motive not deficient, but second only to the other two. This is necessary; for the orator must gain his triumphs in a moment; he cannot plod and wait until thoughts and emotions arise. His ideas, thoughts and emotions must blaze out instantaneously, and find language with equal facility. The mental and vital conditions meet these requirements better than the motive. The motive is firm, stolid, indifferent, not easily moved. The mental is quick, keen, versatile and responsive to every thought and emotion. The vital is vigorous, round, sensitive, sustaining and reproductive, and burns readily with passion. In the combination of these qualities exist the highest conditions of impassioned eloquence. When the motive is not deficient, but only secondary to the others, the style of eloquence will be marked by depth, strength and endurance as well as brilliancy and versatility. The personal appearance of an orator of this temperament is grand and imposing. The body is well developed, round, full and symmetrical; the face handsome, features regular and full of emotive expression; the eyes vividly speak the passions of the soul. A large chest and full abdomen supply the necessary conditions for good breathing. The voice is neither baritone, tenor, nor bass, but seems to combine all qualities. It is more properly a passion-voice, a voice that readily expresses the most conflicting passions. It is hard, soft, sympathetic, threatening, angry, gentle, rapid, grand and overpowering almost at the same moment. Orators of this temperament are persuasive and magnetic. Voice, gesture, countenance and every

attitude of the body conveys a current of magnetic eloquence from the speaker to the audience. The audience catch fire, respond, and victory is gained. The style is both oratorical and dramatic—instantaneous bursts of passion and powerful scenic representation. The brain is large, harmoniously developed with a predominance of the organs of language, ideality, sublimity and comparison. Thought and emotion, depth, vigor and warmth equally combine in expression. This is the temperament of the great national orators. Natural eloquence must be full, round and comprehensive, and such qualities this temperament supplies.

LYMPHATIC TEMPERAMENT.

Some persons who have observed that orators generally have a full habit of body are led to associate oratory with such a constitution. It is true that the bodily form of an orator is round, full and fleshy, but there is a vast difference between the oratorical temperament and the lymphatic which also has an abundance of flesh. This lymphatic constitution, which is entirely antagonistic to impassioned eloquence, is often mistaken for the vital or oratorical temperament. It is dull mentally and physically indolent.

The fullness of body, amounting to excessive corpulence, so far from being a sign of the vital temperament indicates weak vitality, since this state of constitution is caused by the settling of the fluids and effete material under the skin; hence the flesh is soft and flabby and the circulation feeble. The color of the skin reveals the difference between the lymphatic and the vital. The former being cold, pale and a dull, leaden color; the latter blooming, warm and rosy. The voice in the lymphatic tempe-

rament is feeble and monotonous; face expressionless; gestures languid and uncertain. Large stature and fullness of body are conducive to eloquence if the quality of brain and body are good, otherwise small stature with good brain and nerve is better.

Organic Quality is another distinguishing feature of the oratorical temperament. It is not a product of the mental temperament but is an organic characteristic which moulds even the temperaments themselves. The very rudeness of the motive temperament may be refined under its influence. It is hard to describe or tell what it is; we witness its effects and signs and know it exists. It is characteristic of genius, especially in poetry and oratory. In addition to temperament and the æsthetic faculties, the poet has a quality of brain and nerve which distinguishes him from all others. Not every one who has large organs of ideality and sublimity and a good temperament becomes a great poet.

This organic quality is inherited, it comes from a long line of ancestors and cannot be originated by education. It may be that education and training for ages has brought about this quality in some families, each generation adding its quota of improvement to the general fineness of brain and nerve fibre. Certain it is that the effect produced on the face by education resembles somewhat the signs indicative of organic quality. Education polishes rough features, makes them regular, sharp and classic. Organic quality has also this effect; the features are fine, smooth and free from all roughness or irregularity. The hair is fine, the skin smooth and regular, the bones not porous but close and dense, and the flesh hard and firm. There is an expression beaming from the face and eyes hard to describe, but which indicates

a quick intelligence, intuitive perception and sensitive nature. When organic quality is added to high brain and temperamental organization we have genius. Look at the poets: Burns, Byron, Milton, Shakespeare, and compare them with men even of the same temperamental and brain development and you will find a spiritual or supernatural expression on their countenance, an indescribable something which forces you to exclaim, "these are poets, the others are but ordinary men!" The same remark applies to orators, there is an organic fineness or spiritual quality of nerve and brain which at once separates them from ordinary men even otherwise favorably endowed. In the genuine orator there seems to be a native vigor of comprehension, a superb and almost supernatural grasp of ideas, an intensity of expression and a way of receiving and enunciating truth almost incomprehensible to the ordinary mind. Truths which men gather and arrange as they would pebbles or shells, without emotion, strike the mind of the orator with an overmastering power of pathos and sublimity. Facts which are apparently dry as dust to others, when taken into their minds burst forth like blooming oases in the desert. Since the highest gifts of eloquence depend upon the oratorical temperament the question naturally arises, is it possible to develop this temperament? - We answer, yes, within a certain limit. This limit is the natural tendency of the individual constitution. If a person is born with a tendency to the vital temperament, that temperament will prevail through life unless counteractive influences are employed. If the motive lymphatic-mental predominates the growth will be in the direction of each respectively. While this is true of natural tendency, it is true that education can change or modify tempera-

ment in the progress of development from childhood to manhood. Moreover, all temperamental conditions are induced by circumstances, diet and manner of life. Even the inherited temperament is the resultant of the constitutional conditions brought about by the manner of life which the parents have led. In order then to develop the oratorical temperament it is necessary to know what are its characteristics and how they can be cultivated. One of the characteristics of the oratorical temperament is equilibrium of temperamental conditions ; an equal blending of the mental and vital with the motive systems. If one of these systems is deficient cultivate it and restrain the others. Suppose the vital is deficient, develop it by attention to those things which aid vitality : abundance of fresh air, good, wholesome farinaceous food, with beef, mutton and eggs, walking, running, breathing exercises so as to expand the chest and cause the blood to circulate freely. A genial and joyous disposition ; a mind not burdened with the cares of life nor rendered sad by blighted affection, but strongly alive to the enjoyment of all the affections of love in their legitimate directions. In general, all intense mental and muscular labor should be avoided, two hours of play to one of work is conducive to this temperament. Avoid sedentary employments and exclusion from sunlight.

If the mental temperament is deficient it may be developed by attention to whatever induces mentality. Whatever develops the brain and nervous system develops the mental temperament, hence, systematic study, habits of close thinking, devotion to intellectual pursuits and the study and practice of art or literature. The mental temperament is also largely developed by surroundings which appeal to the taste, beau-

tiful scenery, pictures, gardens, landscapes and cultivated society. A diet calculated to nourish nerve and brain tissues rather than bone and muscle should be sought. Fish, eggs, poultry and game, nuts and milk and all articles of food which abound in phosphates are thought to aid the growth of brain and nerves.

While the equal or harmonious development of the vital and mental systems is essential to the oratorical temperament, yet the motive must not be greatly deficient. When such is the case it may be cultivated by attention to whatever induces motive conditions. Choose laborious occupations, such as develop bone and muscle and harden the cellular tissues; camp-life, active, ambitious and sententious or warlike occupations which call out the aggressive and executive instincts; hardships, privations, exposure to climatic changes and a dry, stimulating atmosphere, all tend to develop the motive temperament.

The diet best suited to nourish the motive system is one composed of the muscular fibres of animals, free from fatty material; bread made from unbolted wheat and substances containing phosphate of lime.

Not only is the temperament which we have described highly conducive to impassioned eloquence but it is also the temperament most favorable to health. The more perfect the organization the better will be the conditions of health. The oratorical temperament is nearly balanced and perfect; the health conditions are almost perfect. A marked deficiency or abnormal development of any one temperament leads to great evils, but a well-balanced constitution is the basis of power and every good quality. Every speaker has felt that there are times when he can speak better than others, when his thoughts flow freely and his eye and hand spontaneously express

the emotions of his soul, when it is really a pleasure for him to speak. This favorable mood is chiefly dependent upon vitality; for full vitality imparts to the voice a full round quality, and renders it flexible and expressive of every emotion; the want of it enfeebles the delivery in a corresponding manner. It imparts animation or vivacity to thought and delivery; it renders every emotion and passion susceptible to their awakening objects, and the speaker performs every mental process with ease and facility. The most accessible means for the cultivation of the conditions favorable to health is to develop the vital temperament. Excessive mental and physical labor before speaking should be avoided. The diet also should be regulated according to the constitution of each.

Some derive strength from a full meal, others can speak better having taken a cup of tea or coffee on an empty stomach. Each speaker must regulate his diet to suit himself, for no general rule can be given. We think, however, that gormandizing before speaking will so overload the stomach that the circulation will be impeded, a drowsy torpor induced upon the brain and nerves, and thus true eloquence will be impossible. On the other hand, an empty stomach may induce weakness and irritability. For a man in good health, his usual habits are best.

CHAPTER XVIII.

A CONSIDERATION OF THE OBSTRUCTIONS TO THE PROPER EXPRESSION OF THE MENTAL STATES IN DELIVERY; ALSO THE EXPRESSION OF THE MENTAL STATES IN MEMORITER READING AND EXTEMPORE DELIVERY.

Power in delivery depends upon the energetic or passionate activity of the mental states. The obstructions are mental and physical. 1. The mental state may not be sufficiently vivid to prompt the right gesture or vocal sound. 2. The mind may be occupied with a feeling, thought, or idea foreign to the one intended immediately to be expressed. The physical may be due to a lack of discipline of the organs of expression, an uncultivated voice, a rigid and unchangeable countenance, an awkward and immovable body. The remedy here is the direct cultivation of the weak faculties. The method of development will be found in the chapter on the cultivation of the emotions. It is the aim of the orator to communicate to his audience the dominant states of his mind with the view of persuasion. His

ability to do this will depend greatly upon how far he is himself impressed with his subject and the extent of his preparation. If the matter of his discourse has not been carefully meditated upon he may be engrossed with internal and solitary reflection and thus forget his audience and soliloquize when he ought to speak directly to the men and women before him. His speech will be a monologue rather than a dialogue. If the thought has been meditated upon, the general plan and outline of the discourse laid out, the obstruction will most likely be removed. Whatever thoughts may occur at the moment will partake of the character of direct address, because suggested probably by the present need of his audience. The obstruction may arise from a failure on the part of the orator to seize the right word at the time, or to attach to words and clauses their due meaning. The connection between thought and language and between language and delivery is so intimate that they can only be conceivably separated.

The truth is, words are not language unless when spoken. They are dead signs, unexpressive symbols, if the breath of vocality does not penetrate their soul. The stress, the emphasis, the tone which clings to each word is the vital part of that word; if the mental feeling is right, if there is no abstracting thought in the mind these words will leap forth with the proper seal of vocal expression, but the speaker whose voice has not been trained and who knows that he ought to emphasize the most important thoughts, no matter how much he may pride himself on his neglect of elocution and his natural style of delivery, will fail to convey the highest impression of the mental state he is delivering. On the other hand, if an orator knows that he possesses a flexible, well-trained voice cap-

able of infusing vocal soul into the lifeless symbols of thought, he will not think of his delivery at the time, but as each word or clause rushes upon his mind, its meaning will induce appropriate feeling and this will stimulate the proper tone and gesture.

1. It must be evident to all that the effect of the condition of mind called earnestness, is to clothe a speaker's thoughts with vocal expression. If the speaker is in earnest, if his soul is in the case, the expression will be earnest. Earnestness is as necessary to those who have no elocutionary training as to those who have; no rantcan take its place.

2. Attention to the meaning of words stimulates rather than retards the right vocal expression. If the speaker weighs at the moment of delivery the importance of certain words and clauses, the perception of their meaning will produce the right mental state and correct vocal expression will naturally follow. On the other hand if he neglects to think of the meaning he will not deliver words and clauses with correct emphasis, but his delivery will be lifeless and full of incorrect expression.

3. It is wonderful how, even in the minutest respect, the mental state controls the delivery. We know that inflection expresses the mind's state or condition with respect to doubt or certainty. Doubt takes the rising inflection, whereas certainty takes the falling.

Suppose, for instance, that the speaker in the moment of delivery begins to doubt concerning some portion of the matter of his discourse whether to reject it or not or concerning the proper mode in which to deliver a word or phrase, that hesitation will be conveyed to his audience, and will viciously effect his delivery, because it will convey a different mental state to that intended.

A CONSIDERATION OF THE LEADING MENTAL OPERATIONS IN ALL GOOD ORATORY.

Persuasion.—The first element in persuasion is to have something of importance to say and to think and feel at the moment of speaking just what is desired to be expressed. It is evident that if an orator wishes to persuade his audience to accept his views he must feel assured in his own mind that his principles are worthy of acceptance, and in the moment of delivery he should be so engrossed with this consideration that all other thoughts, except those relating to the subject on hand, will be suppressed. In order to accomplish this there should be power in the thought. Feeble and lifeless thoughts beget a weak delivery and thus kill persuasion. There is a vital connection between thought and expression both in its rhetorical and oral forms. Imaginative thought clothes itself in imaginative language, and emotive thought dons the garb of passion in elocutionary as well as in rhetorical expression. The character of intellectual thought betrays itself in the delivery. Clean and precise thoughts inspire distinct and exact elocution, whilst blurred and muddy thoughts express themselves in blurred and indistinct articulation. There never was a time in the annals of oratory more exacting than the present in respect to the careful selection by an orator of facts and thoughts. The lecture-platform, pulpit, and press publish thought and information every day which is gathered and appropriated by millions of people. Facts declared new in Boston will be old in New York in a few days; regarded as original they may be as old as Methusalem.

This careful selection of material gives the orator

confidence that he has something valuable to impart. Such confidence is essential to delivery with power. An orator who comes before his audience with the conviction that he is delivering something of little importance will have a feeble kind of elocution and fail of persuasion. With critical minds it is difficult to maintain this confidence, such minds are prone to regard their own productions as feeble, they are dissatisfied with all they do and so go before an audience trembling and fearful of the result. This critical taste must be satisfied by good material, well expressed or restrained within natural bounds.

The orator's language and manner of speaking should be that of direct address. It should resemble dialogue not monologue. He should choose the most powerful thoughts and feelings in order to awaken the feelings of his audience. If the speaker has become fully awakened to the importance of following the states above enumerated he will have a delivery clothed with power. These constitute the sole operations which ought to appear to the minds of the audience.

There are certain states of mind produced by the peculiar situation of the orator when addressing an audience which ought not to be visible in delivery. These are, timidity or stage fright, dread of failure, anxiety to make an impression, love of applause, egotism, which displays itself in moments of success or in the utterance of what the speaker regards as the most important and original thoughts of his discourse. All these operations ought to be carried on as sub-processes and not permitted to interfere with or color the leading states of mind. Bad delivery is more often caused by the predominance of these sub-processes than wrong methods of elocutionary train-

ing. The students who neglect vocal training and the study of oratory generally develop a delivery full of all the vices which these sub-processes produce. Correct and vigorous expression depends much upon the capability of feeling at the moment of speaking the thing desired to be conveyed to the audience.

THE EXPRESSION OF THE MENTAL STATES IN READING, MEMORITER AND EXTEMPORE DELIVERY, AND SUB-PROCESSES INCIDENTAL TO EACH METHOD.

There are three methods of presenting the material of a discourse. Write it out beforehand and read it from manuscript. Deliver it from memory. Extemporize. Each method has found able advocates.

Extempore Speaking has the greatest weight of authority among writers on oratory, although the greatest orators of ancient and modern times have not belonged to the extempore class. We will not enter into discussion respecting the merits and disadvantages of each, but examine them from our peculiar standpoint with the view of giving special directions for each which may be of utility. In all speaking, from the memory or from manuscript or extempore, the object is to convey faithfully the mental state which agitates the mind, and according to our definition, when that is done correctly and persuasively there is eloquence. Some have maintained that a sermon or discourse read from a manuscript is not eloquent, but according to our definition, it is if it produces the desired effect upon the mind of the listener.

Reading from Manuscript if rightly performed is a department of oratory. The objections urged against reading from manuscript have not always been put with reason. Because some have not the skill, gift or natural genius to read from manuscript so as to awaken

Emanuel Swedenborg, a "seer" and the founder of the New Jerusalem Church, was born at Stockholm, Jan. 29th, 1688, and died in London, March 29th, 1772.

Philip Melancthon, was born at Bretheim, February 16th, 1497, and died at Wittemberg, Germany, April 19th, 1568. He was a man of great classical erudition and associated with Martin Luther.

John Wesley, the founder of the Methodist Episcopal denomination, was born at Epworth, England, on the 17th of June, 1703; died at the age of 83, March 2d, 1791.

Jonathan Edwards, D.D., L.L.D., born 5th of October, 1703, at Windsor, Connecticut, celebrated as a metaphysician and speculative philosopher of the Calvinistic school; died at Princeton, New Jersey, March 22d, 1758, aged 54.

Thomas Chalmers, D.D., an eloquent Scottish pulpit orator and the first instituted moderator of the "Free Church of Scotland;" born at Anstruther, March 17th, 1780, and died at Morningside, May 31st, 1847.

Stephen H. Tyng, D.D., an eminent American Episcopalian minister, born at Newburyport, Mass., March 1st, 1800. Died at Tarrytown, N. Y., September 3d, 1885.

John Hughes, D.D., an American Roman Catholic prelate, born in the north of Ireland, 1798. died January 3d, 1864.

Richard S. Storrs, Jr., D.D., author and editor, a prominent divine of the American Congregational Church, born at Braintree, Massachusetts, August 21st, 1821.

Lyman Beecher, D.D.,, an American Presbyterian clergyman, born at New Haven, Conn., October 12, 1775; died in Rrooklyn, January 10, 1863, aged 87 years.

William E. Channing, D.D., a distinguished preacher of the Unitarian persuasion, born at Newport, R. I., April 7, 1780, died at Bennington, Vt., Oct. 2d, 1842.

From New Physiognomy, or Signs of Character, as manifested through Temperament and External Forms, and especially in the "Human Face Divine." By Samuel R. Wells.

the emotions and passions of the listener, does not prove that that method of presentation is not eloquent.

There have been orators who have produced even greater effects by the delivery of written discourse than those who spoke extempore. Dr. Chalmers always wrote his sermons. Demosthenes and Cicero wrote out their speeches and spoke them from memory. We cannot deny the effect of their delivery, for Demosthenes stood unrivalled for eloquence. If speech delivered from memory and manuscript is to be denied the title of eloquence, then the greatest orators of ancient and modern times are necessarily cut off from the title of orators. This cannot be. The advocates of extempore speaking have in their zeal greatly exaggerated the extempore method. A more just estimation of each method can be obtained by a consideration of the basis of all eloquent speaking which is the expression of the mental states. We must therefore consider how far each method is capable of expressing these mental states correctly and impressively. The mental state may not be sufficiently active to make itself felt in expression or the vocal language, for want of flexibility, may not respond. That is, the mental state, idea, emotion or passion as the case may be, must be vividly present to the mind before it can express itself. The vocal sounds must also be ready to express the mental state when it arises. When these functions are not performed the delivery is imperfect and fails to be impressive. Extempore speaking and speaking from manuscript when judged by this criterion have a relative rather than a natural superiority, and it will be found that some orators can speak more effectively by one process than by the other. That reading and speaking from manuscript fail to produce

good effects is not because of the method but because the speaker may not have the gifts necessary to make him a good memoriter speaker. As we have already pointed out, oratory depends upon natural gifts, and if these are wanting it is in vain to expect eloquence. Almost every person can write verses, but few can write poetry.

Many can read manuscript, who have not the gifts to deliver it effectively. These gifts are a quick susceptibility to comprehend thought and passion and a readiness to adapt the voice to the expression of the mental states. How few good readers have such an endowment. Before depreciating the method of delivering a speech from manuscript, we should bear in mind that such a method is likely to attract a vast crowd of men who have no oratorical power and would fail in any method. It requires a good memory to learn and deliver a speech without manuscript, and to speak extempore requires many oratorical gifts; but to simply utter words from manuscript as many do, requires no oratorical talent at all. The method of delivering from manuscript receives a vast horde of disciples who should be entirely rejected from the field of eloquence. Is it any wonder then that the method of reading should be regarded in so low a light when the great number who practice such a method were never born to be good readers? The truth is, that although reading from manuscript has many disadvantages it is almost as capable as any other to reach the highest flights of eloquence. There have been good readers, eminent elocutionists, who have produced the very highest effects of eloquence by their reading. It is perfectly legitimate to read the exposition of a mathematical problem or a summary of statistics, but the expression of the passions should *never* be read,

they should be spoken. Is not written discourse different from extempore? It is, but it ought not to be so. Oratorical discourses should be clothed in the same garb when written as when spoken. It should assume all the conversational forms of expression which we pointed out as characteristics of the oratorical style in the chapter on the expression of the mental states. Speeches intended for delivery should be written with an audience in view. Essays are not in good form for delivery, yet nearly all sermons are prepared like essays, as if designed for publication and not to fire the blood of men when thundered from the pulpit. But can one write oratorically? Yes, if he has the genius for it. Is it possible to write out a sermon in the oratorical style without the presence of an audience? It has been successfully achieved by many of the greatest orators. Dr. Chalmers always wrote with the presence of an audience to inspire and shape his phraseology and ideas. It requires a stronger imagination and a mind more susceptible to emotional fervor than in extempore speaking. The orator who prepares his speech must have the power to stimulate his own emotions and passions, to realize every situation likely to occur, the effect of certain emotions on his audience and everything that is likely to take place in the delivery of such a discourse in presence of an audience. Much has been said about the opportunities an extempore speaker has for taking advantage of circumstances, but a vivid imagination can realize beforehand all of these circumstances. What is the chief merit of a writer of fiction? His vivid imagination, which portrays scenes with the language of reality. The orator who writes out his discourse beforehand ought to have the same gift. He ought to be able to realize the presence of his audience, to

fancy that he is looking them in the face, that he sees their countenances change, that he marks their gestures of approval or disapproval. His own heart should burn with emotion and passion. He should feel the sorrows of his people and the tears should flow from his eyes and mingle with the ink that flows from his pen. That there are men who can do this, history proves.

A discourse written under the influence of emotion and passion cannot fail to interest, even if read, unless the delivery is poor. If the language is not oratorical or if the delivery is not appropriate to the language, the two elements of genuine eloquence are wanting, and such a deficiency would destroy the efficacy of any method; but if these two elements are present, reading from manuscript may be almost as effective as extempore delivery.

The speaker should be familiar with his manuscript, so that he can take in the clauses by a single glance. This requires some skill and practice, yet it can be accomplished. It requires a good memory for phraseology, a whole phrase or clause should be taken in with one downward glance of the eye and such glance should only be made at a period, or at the end of a phrase, never after words. If a speaker has acquired this easy way of taking in the sense of his manuscript, his eye can generally be fixed upon his audience and he can watch the expression of the countenance of each. There are orators who never appear to glance at their manuscript at all and speak as if they had none. This, of course, requires some natural gifts—such orators speak ideas, thoughts and emotions not words. With a glance of the eye they catch a few leading words and these suggest the whole thought, which is immediately kindled in their

mind and the language is uttered almost as if *impromptu* with the proper tone, emphasis, inflection and pause. The bad reader of manuscript reads words not ideas. He keeps his eye on the paper and utters the words he finds there, sometimes rapidly and sometimes slowly, now and then stumbling and misplacing words, and oftentimes when he loses one word he cannot supply it. The reader, on the other hand, who has a talent for speaking gathers the thought rather than the words, and when he misplaces or fails to catch a word he readily supplies another and it is not observed. An orator will achieve greater success in reading from manuscript if he practices to some extent extempore and memoritor speaking; for it will be found that these methods develop his memory for words and thoughts, so that the general train of his thought and phraseology of his discourse will be easily grasped, with but an occasional glance at his manuscript. We should also advise him to accustom himself to leave his manuscript, especially when he is under the influence of passion or when a new thought has dawned upon him or when some unforeseen occurrence in his audience demands a new illustration or home-thrust suggested by the occasion, and deliver such in words suggested by the moment. There are times also, especially as the interest of his audience begins to flag, when he can add interest and impressiveness to his discourse by stepping aside and improvising some of the arguments or illustrations instead of reading them. It may be objected to this process that the harmony of the discourse will be broken. Not at all; the discourse should be in the oratorical style, and that means the natural expression of the passions, hence the improvisations will not differ much from

the written style. We protest against all attempts to model written speech after any artificial principles of harmony. The true principles which should regulate oratorical discourse, and for that matter all discourses, should be the language of the mental states.

If the orator in the preparation of his speech has endeavored to awaken these mental states, his improvisations will not differ much, especially if made when passion has full sway, but to be restrained by one's manuscript is really painful. After such outbursts it may be necessary to return to the manuscript; how can this be done without distracting attention? By starting to read from your paper at a new topic, there will be no more breaking up of unity than if after speaking some time without notes, one looks at his notes to find what comes next. Reading from manuscript has many advantages, and as we advance in civilization and knowledge it will be more in demand. There are subjects which may be best treated by a written discourse. Especially deep, philosophical subjects where profundity of thought and clearness of expression are more important than persuasion. There are also poetical subjects which require imaginative figures and language and rhythmical arrangement of clauses to set them forth, without which they would be very tame. In the preparation of such subjects great care can be bestowed on the thought and phraseology and in the delivery of them. Their melody will hold the interest. For all other purposes memoriter and extempore methods are best.

Memoriter Delivery.—In this method the sub-processes which must be carried on without interrupting the expression of the mental states are, the awakening of the thought, emotion and passion at the mo-

ment of delivery, and the recollection of the words. Those who have the vital temperament are highly oratorical by nature, with a good memory for thought and phraseology, are constitutionally fitted to excel in this method. That genuine oratory may result from this method no one can deny, for nearly all the great orators have adopted it. That they sometimes made good extempore addresses does not prove extempore speech the best. They found that memoriter discourse on the whole was more effectual or more in harmony with their natnre or they never would have adopted it. Nearly all great speakers have laid the foundation for a good extempore style by beginning with the memoriter. For such a practice naturally strengthens the memory for both thought and words; trains the mind to discriminate between weak and powerful thoughts, elegant and inelegant expressions, and in general to form a correct idea of the beauty and arrangement of clauses and words. That many speakers commit speeches and deliver them parrot-like, without any expression, is no argument against memoriter speaking; it only shows that such speakers have no natural talent for this kind of speaking. This method requires that the orator should first prepare his speech in an oratorical form and then commit it to memory, not as many do like the multiplication table in a rhythmical repetition, but by repeating it under the influence of the emotions and passions which it expresses. That is, the orator should learn to commit and deliver thoughts not words. And in order to do this effectually he should learn his oration by speaking it offhand while under the influence of the emotion it contains. He should constantly brood over its sentiments so that they burn in his mind and deliver them when they are clamoring for utterance.

The reason why so many fail to speak a written speech from memory is because they learn it by repeating the words and phrases as if they were so many Latin constructions which could only be fastened in the mind by constant repetition. Such a process kills all true expression and breeds disgust for the written discourse. Moreover, the delivery of a speech learned in this way, is unnatural, tame and unimpressive. The pauses natural to extempore speech are omitted and words are grouped into phrases in an artificial way without due regard to their oratorical relation. The general delivery has the appearance of a schoolboy's recitation. The proper way to avoid this tame and artificial delivery is to memorize first the thought, let that awaken the mental states, then the recalling of the words will be more easy, and they should be pronounced as the feeling thus awakened dictates. In this way natural pauses will be made between the phrases and the words will be the elocutionary language of each mental state, and memorized speech will have all the appearance of fluent improvisation. That it is possible to arrive at this perfection of delivery is proven by the elocution of Demosthenes, Cicero, Whitefield and all great actors.

By diligent practice great actors learn to speak the words of the characters they personate as if improvised at the moment. It may be objected to memoriter delivery that it is not oratory but splendid acting, and also that there is something repulsive in delivering stale indignation, emotion and passion. To this it may be replied with truth that what a man genuinely feels is oratory not acting; and if our method is pursued the orator will feel his memorized speech and utter it with the earnestness of conviction. All acting is not mere feigning of passion as is com-

monly asserted. Many actors feel intensely the passions they delineate. The reply of the great actor to the bishop, when the latter asked him why the theatre was crowded and the church empty, illustrates this truth: "We speak fiction as if it were truth, while you speak truths as if they were fiction." Actors have been known to shed tears while they were speaking, and memoriter speakers may also genuinely feel even what they have prepared beforehand.

Now as regards the argument that prepared speech is objectionable because it leads to the delivery of stale thoughts. This has long been regarded as an unanswerable argument against the delivery of written discourse. With all due respect for the judgment of so high an authority as Sidney Smith we are inclined to think that it has more wit than truth. Such an objection could be raised against the best compositions in our language. There are minds so susceptible to emotion that they burn with passion when they read Shakespeare, and the more often they read the same passage the more their emotions are kindled. Shakespeare and Milton are many centuries old, yet are they less powerful to awaken feeling? Is the indignation of Macbeth or Satan less real because expressed in poetry long ago? There is no human passion or indignation but what is old. Love is the same to-day as yesterday, and truth, if it is of any value, should be as pregnant with emotions tomorrow as it was years ago. So the thoughts, emotions and passions of a memoriter speech ought to awaken persuasion many weeks after its composition.

It has been asserted that memoriter speech will be cold, but there are men so constituted that such a speech will cause them to burn like a volcano. Perfection of thought, brilliant imagery and words re-

dolent with music have irresistible charms for some minds. Memoriter speech should be made as perfect as a poem, for perfect composition is more easily learned and never fails to stir the emotional nature. What can ever make Milton and Shakespeare stale? It was said of Whitefield that his sermons were more persuasive when delivered for the twentieth time. It is not our aim to trumpet the praise of memoriter delivery. Only a few well-endowed minds can excel in this kind of oratory, for it has many grave drawbacks. It requires a wonderful memory for thoughts and words, a very impassioned nature, and excellent elocutionary powers. It is not sufficient that the orator should declaim his sermon or oration with fluency, but he must speak it as if it were spontaneous. This is not easy, there are hundreds who can read or extemporize acceptably for one who can speak impressively from memory. By its very nature memoriter speaking is not adapted for every occasion but only for grand occasions where the highest flights of oratory are expected. It seems well adapted for the popular lecture platform. Popular lectures delivered under the auspices of lyceum bureaus are expected to be perfect in composition and delivery. Such excellence can be more readily acquired by the memoriter than by any other method; and as the orator travels from town to town delivering the same lecture the task of memorizing cannot be burdensome. But even on the lecture platform the orator should be able to break away from his memorized discourse into outbursts of extempore delivery.

The advantage of extempore over read or memoriter discourse has been generally admitted by writers on eloquence. It can hardly be doubted that the extemporaneous method is the most natural. A good

extempore speaker can hold the attention of his audience better than one who reads or speaks from memory, and besides it offers certain advantages which the other systems do not. Since the task of writing and committing to memory is avoided, a minister has more time to devote to other duties. He grows in knowledge because he has time to study and read, while those who read or recite their sermons have but little leisure since all their time is devoted to writing and memorizing.

Extempore speakers are notorious for inconsistent expressions. They are always in trouble with newspaper reporters, whom they accuse of erroneously reporting their words. The truth is, reporters may sometimes give wrong impressions of the speaker's meaning, but the speaker himself is often to blame. In the height of his enthusiasm he is liable to use objectionable phrases, strong and even unchaste language, which though impressive at the time nevertheless has an ugly appearance in print. An extempore speaker is also liable to be carried away by the enthusiasm of his audience into clap-trap and superficial expressions designed to amuse his audience. Good extempore speakers are not common. Far too many deal in commonplace remarks, expletives, platitudes, verbosity and empty repetitions. These may be avoided by careful preparation, but the tendency with most extempore speakers, when they have abandoned all fear of an audience and have reached a certain glib fluency, is to neglect previous preparation.

Extempore speaking for the first three or four years requires more extensive preparation than written discourse. It is not enough that a speaker should acquire an easy style of talking ; that, will never sway a large audience. There must be profundity of

thought, passionate fervor and enthusiasm of delivery in order to convince and persuade. Such qualities can only be acquired by careful preparation for at least a few years. All the great orators of ancient and modern times have been most faithful students of oratory. They carefully prepared their discourses and by thorough preparation laid the basis for a good extempore style. This course trained the mind to discriminate, to make choice of the most appropriate words and the most impressive forms of delivery, and to forecast rapidly the outline of a discourse. Such was the preparation of Demosthenes, Cicero, Chatham, Burke, Whitefield, Erskine, Sheridan, Brougham, Rufus Choate and others. Some of them very seldom spoke without previous preparation and many of them always wrote their speeches and committed them to memory. Some confound extempore speaking with inspirational, and demand that, as in the latter, there should be no preparation. But such a procedure would lead to the very worst of faults. There is no such a thing as truth drawn from the clouds. An orator can only speak that which he has acquired by study or reflection. Truths weigh down upon him in the excitement of the moment, but such truths were in his mind as skeletons or at least the basis on which they rest. All mental truth is the product of the mind's cogitations or memorizings. And all that inspirational speaking can accomplish is the uniting of partial gleams of truth into unity or the suggesting of their most appropriate expression.

Inspirational Speaking should be relegated to spiritual meetings or the fury of the sybils. No intelligent speaker will trust himself to such a method. The evils of inspirational speaking may become evident to any intelligent person who listens for a num-

ber of consecutive evenings to a trance medium or a temperance advocate. The most common or trite truths are set forth night after night with muddy verbosity and empty platitudes. True extempore speaking must have its foundation laid in extensive knowledge, careful meditation and reflection on all the truths of the subject-matter. Such a preparation will be found to heighten the fervor which comes from inspirational speaking.

It should always be remembered that the highest effects of oratory are not obtained by outbursts of empty excitement. There must be thought and genuine passion; and these are compatible only with careful preparation. Such preparation may not go beyond a simple analysis of the subject-matter, the grouping together of related thoughts and the forecasting of certain suitable illustrations. Such a preparation, however, will enable an orator to make his discourse weighty and convincing, while he is ready to take advantage of inspirational fervor. Moreover, such preparation will enable a speaker to make addresses upon all subjects without repeating himself. He will grow in knowledge and in power of expression. The inspirational orator on the other hand can only speak upon a very limited number of themes, and he is very soon exhausted.

Every kind of knowledge is valuable to the speaker but especially such as develop thoughts and supply illustrations, for in the moment of speaking it is wonderful how readily old truths and facts arise in the mind and fit appropriately the discourse. The speaker must be able to take advantage of these and of new thoughts which may arise to set forth his arguments. In the preparation of his subject he should train his mind not only to analyze the thought but even the

expression. Words and phrases are not meaningless symbols; they are crystalized thought. It is very common to declaim against words as if they were ornamental trumpery, but you cannot find a word which does not express some thought, emotion, or passion. Words are absolutely necessary to the expression of thought, and they fail to impress only when erroneously selected, arranged, or not sufficiently expressive of the subject-matter. Some words are full of fire and beauty. Some suggest thought which has been hidden for ages. Some are so endeared to us by association that they speak like a trumpet. Some recall the nursery, a mother's voice, the happy days of childhood, and the most eventful scenes in our lives. Some are full of passion and power, of argument and suggestive meaning. There are words which rightly pronounced thrill an audience more powerfully than the most lengthy argument. Let the orator be careful about his diction, and when he is thus careful he is also gathering and discriminating between thoughts. Commonplace words never move an audience. Words degraded by mean associations should be avoided. There are words which bear the signs of dissipation as clearly as the human face, they would recall only scenes of evil and should never find a place in genuine oratory.

The most powerful argument and the most pathetic story may fail to convince or persuade if set forth in unimpressive phraseology. Observe the difference in the mere telling of a story. Some speakers will so clothe the principal details with imagery and suggestive phraseology that the story is interesting. Others again will give but the bare outline, and the story fails to raise emotion. The orator should carefully note the details of an argument or story, which by their

enumeration heighten the interest and evoke the sympathy of an audience. It is true that many speakers do this without thinking of the phraseology, and that a born orator will naturally set forth his argument in an eloquent style ; but, we are seeking the principles which underlie eloquence, in order that the inexperienced extempore speaker may avoid the faults of rapid expression and develop a more persuasive style. Attention to such details for a few years will enable a speaker to go before an audience and speak fluently, impressively and passionately without much previous preparation. The orator should not confine himself exclusively to any one method, but make use of all, extempore, memoriter and reading from manuscript. Each has an influence upon the development of style, and a good style will be more readily formed by a careful attention to the peculiarities of each. The verbosity of the extempore style will be held in check by the written ; impressiveness and elegance of elocution will be cultivated by the memoriter method. There are occasions which require one method in preference to the others ; the orator should be able to take advantage of such occasions. The practice of great orators is in favor of the most extensive preparation, and if such orators as Demosthenes, Cicero, Bordalou and Whitefield found it necessary to resort to careful preparation, modern orators should not neglect such preparation, even if they have an offhand facility of speech.

CHAPTER XIX.

PHYSIOLOGY OF THE VOICE.

THE ORGANS OF VOICE.

Musical sound is produced by vibrations occurring at regular intervals and in rapid succession. We can see the vibrations by watching the strings of any stringed instrument while it is being played, and we can feel them by gently touching a sounding bell. The sound can be stopped by holding the bell so as to prevent the vibrations, and this shows that the sound is caused by the vibrations. The vibration of the instrument causes the air which surrounds it to vibrate, and these vibrations reaching our ears make us conscious of the sound. Without the surrounding air to convey them no sound could be heard. Vibrations are simple and compound. Simple vibrations are those produced when a string or sounding body vibrates through its whole length; compound vibrations are those where the vibrations are not only through the whole length of the string, but also in segments. The tone produced by the whole vibration is called the prime tone, and those produced by the vibrations of the segments, over-tones or partials.

Simple vibrations produce simple tones; compound vibrations produce compound tones. Simple tones are soft, pleasing in sound, and free from all roughness, but they lack power and are dull at low pitches. When the prime tone is accompanied by a proper combination of the over-tones the effect is musical and harmonious, rich and splendid, sweet and soft. There are various instruments for the production of musical tones. Some produce the tone by the vibration of strings and are called stringed instruments. Others produce it by the vibration of air in a tube from some external impulse, and are called reed instruments. They are such as the flute, clarionet, horn, trumpet, etc. The human voice is considered by some to be a stringed instrument, by others a flute, and by others a reed from its resemblance to each of these instruments, but the truth is, that although it has many points of resemblance, it differs so much from each and all of them that it is entirely different and immeasurably superior to any instrument made by human hands.

The human voice is a musical instrument, consisting of four parts :—

1. Chest or Thorax, and the Lungs.
2. The Windpipe or Trachea.
3. The Larynx or Voice-box in which the vocal ligaments forming the vibrating element are placed.
4. The Pharynx, Mouth and Nasal passages.

The Chest or Thorax is an air-tight cavity formed by the spine at the back, the ribs on either side, the breast-bone and the collar bones or clavicles in front, by the diaphragm below and the root of the neck above. The chest is broader below than above and gives more room for the lungs below than above.

The lungs which are situated in this cavity are soft,

spungy bodies located on each side of the heart. They are of a conical shape, the apex being uppermost. They are separated by a membranous partition and covered, except at one point, by an elastic, serous or watery membrane called the pleura. This adheres tightly to the lungs, and at their root it turns back and lines the inside of the chest cavity and lessens the friction between the chest walls and lungs during respiration. The lungs are divided into lobes; the right lung having three, and the left two lobes. They are formed of cavities or cells called air cells, and thousands of air tubes run all through them. The lungs inhale air, which runs into these cells or tubes for the purpose of purifying the blood. This air is again driven out by the contraction of the pleura, which derives its impulse from the diaphragm and abdominal muscles.

The abdominal muscles are an important series of muscles, and the chief forces in expelling the air from the lungs, the lungs being called the bellows they are the handles of that bellows. On this account they are important in voice production. The diaphragm or midriff is a powerful muscle dividing the chest from the abdomen, and by its action of contraction and relaxation, descent and ascent, it plays an important part in respiration. The bronchi are two main branches of the windpipe leading from it to the lungs, and by their ramifications in the lungs serve to distribute air to the lungs. The bronchi vibrate and so help in producing sound.

The Trachea or Windpipe is a series of gristly rings connected together: it forms the great pipe through which the air passes to and from the lungs.

The Larynx, the principal organ of voice is situated on the top of the windpipe between it and the

posterior opening of the mouth. It is formed of nine cartilages or gristly bodies. Four of these are small and do not play an important part in voice production, so we need not treat of them. Of the other five the first is the Cricoid or ring-shaped cartilage which is situated on the uppermost ring of the windpipe. Filling the space at the back of the cricoïd are two others, the arytenoid or pitcher-shaped cartilages. They help to form the posterior wall of the larynx.

The thyroid or shield-shaped cartilage is the largest of those forming the larynx, it consists of two square-shaped pieces of cartilage joined together in front at an acute angle forming a projection in the throat which is called Adam's apple ; the posterior surfaces of the thyroid terminate both above and below in projections called horns, these are means of attaching the thyroid with other cartilages. To the inside of the angle formed by the rings of the thyroid the vocal cords are attached.

The voice cords or ligaments cross the cavity of the larynx, and are fastened at one end to the thyroid and the other to the arytenoid cartilages ; there are two pairs of them, the upper and the lower ; the upper are called the false vocal cords, because they have but little to do with sound ; the lower are the real vocal cords, it is by them voice is made. The air from the lungs passing through the opening or chink between the vocal cords sets them in vibration, and the sound caused by this vibration is what we call voice. There are a class of muscles which act on the thyroid and arytenoid cartilages, and by moving them tighten or relax the vocal cords, and thus close or open the chink between them, called the glottis, and so change the quality of the sound.

The glottis is a heart-shaped opening in the larynx,

of which the vocal cords form the lips ; it is called the glottis from its resemblance to a tongue. It is the opening in the larynx through which air passes to and from the lungs.

The epi-glottis is a thin, leaf-shaped cartilage at the base of the tongue in front of the upper opening of the larynx, which it protects. When respiration takes place the epi-glottis stands erect, leaving the opening of the larynx free ; but during the act of swallowing, it curves backwards and downwards, and closes the opening, and thus prevents anything getting into the windpipe. The epi-glottis has an influence on the quality of the voice as it has the power of directing the tone wave. These various parts of the larynx are connected together by muscles and ligaments, which it is not necessary to mention. They are also supplied with nerves and blood vessels, and the inside of the larynx is lined by a mucous membrane, which is continuous above with that of the mouth ; and below with that of the trachea and lungs.

Of the organs above the larynx concerned in voice, the first is the pharynx ; it is a tube or sac, made up of fibrous tissue, muscle and mucous membrane, it is the upper end of the gullet and is placed behind the nose, mouth and larynx, extending from the under surface to the lower and back part of the larynx. The pharynx has the power of lengthening and shortening itself, of expansion and contraction; hence it has an influence on the pitch and tone of the voice. It gives resonance to the voice, but it also raises the pitch when shortened. It is thought by some that the position and shape of the pharynx has a great deal to do with the timbre of the voice. It is certain that it differs in size, shape and position in different individuals, and no doubt this has an effect on the timbre

of their voices. There are seven tubes or openings leading from the pharynx, the two openings to the nostrils, the two Eustachian tubes, the gullet, the larynx and the mouth; these all have their influence on the voice on account of their resonance, size and shape. Thus the nasal passages play an important part in resonance; the mouth in sounds, clearness and sweetness; the teeth serve to compact and define the volume of voice and perform important functions in articulation. The tongue and lips also have great influence on the quality, fulness and distinctness of voice and articulation.

As the position, shape, and size of all the organs of voice are liable to be different in different persons, we must expect that the difference in voices is largely due to tnese variations; thus in some persons the vocal cords are thicker than in others; hence they will not vibrate as freely; in some they are longer than others, and this will make a difference in the number of the vibrations, thus making the pitch higher or lower; but the other organs have differences, so it is not correct to ascribe all the changes in voices to the vocal cords; for a large part is due, no doubt, to changes in other organs.

In the newly-born babe, the larynx is about one third the size of that of a woman, and it grows from birth till the child is in its sixth year; from that time till the the fourteenth or fifteenth year the larynx seems to grow very little, and is much the same in boys as girls. At the time of puberty which is generally in the fourteenth or fifteenth year, the larynx begins to grow rapidly and the voice is said to be changing. In boys it alters in the proportions of from 5 to 10, and in girls from 5 to 7. During this time the vocal cords increase both in length and

thickness. In boys the shield cartilage loses its curve and forms the prominence known as "Adam's apple." The cartilage in girls still retains the gentle curve and so women do not have the prominence. In girls the vocal cords remain shorter and thinner than in males, and the larynx increases more in height than in depth and width, and for these reasons the boy's voice changes into that of the man, and the girl's into that of the woman.

The larynx of a woman is one third smaller than that of a man, the cartilages are thinner and more delicate the vocal cords shorter and thinner, the other parts smaller and the whole voice-box higher up in the throat of women than men and this causes the difference in their voices. The vocal cords are usually short in high voices and long in low voices; this is usually the difference between soprano and contralto, tenor and bass.

CORRECT BREATHING.

As breathing is essential to voice production besides being essential to life, it is important that we breath correctly. This function consists of two distinct acts called inspiration and expiration. Inspiration is the drawing in of air by which the lungs are inflated, causing them to fill up the cavity in which they are placed. Expiration is the giving out of air from the lnngs through the trachea, pharynx and mouth. In inspiration the cavity of the chest increases in every direction as the diaphragm descends and the ribs extend, thus increasing the space which is filled up by the expansion of the lungs as they are filled with air. In expiration the lungs contract by pressure of the pleura and action of the abdominal muscles, and the air is forced out while the diaphragm ascends and

the ribs return to their former position, thus reducing the cavity. This action when performed according to nature proceeds like the other operations of nature unconsciously to us, hence everything which is unnatural in the form of breathing is wrong. Breathing, then, should be easy and unconscious ; that is. we should be conscious of the manner in which we are breathing only when we pay particular attention to the respiration itself. All methods of breathing which are forced or unnatural are injurious not only to health, but also to the voice, hence the directions which are given in some books and by many teachers for clavicular and costal breathing are productive of harm. Such directions as placing the hands on the abdomen and pressing it in while inspiration is being performed, that costal breathing may be developed, should not be followed unless the person wishes to ruin his health ; so also pressing the hands on the sides and bending sideways while breathing should be avoided. In fact everything which is not in harmony with the natural position and breathing operations of man should be shunned as leading to wrong habits and distorted action.

From what has been said it will be seen that raising the shoulders in clavicular and forcing out the ribs in costal breathing are wrong, because injurious to health and the vocal organs. The reasons why these systems of breathing are injurious are that they are only half breathing ; they do not bring the whole breathing apparatus into operation. Only a part of the muscles are exercised, and hence more strain is put upon them. Only a part of the lungs are filled with air, the bottom cells being unused. These cells, since they are left without air, are liable to decay, and the result may be a species of consump-

tion. There is a want of sufficient air for the production of voice in this kind of breathing, and this produces an unnatural strain on the vocal organs to produce tone, thus causing disease to set in. The pharyngeal muscles are contracted in order to produce tones when there is a lack of breath, as in clavicular breathing and throaty tone is often produced. An undue strain is also put upon the larynx, lungs and organs in the abdominal cavity which is often the cause of serious trouble. The true method of breathing is that which is taught us by nature. It can be seen in the natural rise and fall of the abdomen and chest in animals, in most healthy men and in children before they have been taught wrong habits of breathing. It consists of taking a full, deep and easy breath by the action of the abdominal muscles and the diaphragm. The abdominal walls are pushed out or forward by the muscles, the diaphragm contracts, flattens and descends or sinks down in the abdomen, thus pressing out the abdomen, forcing down the other viscera, and making the abdominal cavity larger. The air rushes in and the lungs are filled completely with it, the ribs expand equally on all sides and the action is complete. The disphragm then rises, the pleura and muscles contract and the air is forced from the lungs, producing expiration. There need be no movement of the shoulder blades, as it is not necessary to a full breath. This is what is usually called abdominal breathing; but it might be called a combination of abdominal, costal and clavicular, with this difference, that they are all done according to nature; the costal and clavicular being true costal and clavicular, not what is usually understood by these terms, none taking place to the exclusion of the other.

To acquire this method of breathing, place the body in an erect but easy position, be perfectly passive ; let the voluntary motor muscles be perfectly inactive ; draw in a full breath easily through the nostrils, not the mouth, let that be shut. Place the hands lightly upon the abdomen before drawing in the breath and you will feel the abdomen bulging out as you inhale the air. Keep the shoulders perfectly motionless during the operation, and in most cases there will be no doubt about the breathing being correct. To make this matter still easier stand easily with the back against the wall; or better still, lie flat on the back in a horizontal position, without any elevation of the head. In these positions a correct form of breathing can easily be mastered, and by due practice it will be next to impossible to breathe otherwise. The unnatural forms which have been developed among women by the pernicious habit of tight-lacing, have made it a question whether women can breathe this way or not. If the student will observe the breathing of women who have not practised tight-lacing, who have a normal waist, and who are in good health, he will see that they do breathe in this way if they have not been taught to breathe otherwise. There is this difference, however, in the proper breathing of women, it is more lateral than that of man.

Breathing exercises should be taken every day, consisting of full but easy inspirations and expirations. A few minutes practice every day will not only develop the chest and abdomen and increase the breathing power but it will improve the general health and the condition of the blood. The breath might also be emitted in sounds by gently uttering syllables and

words, being careful to make the voice pure and sweet.

It will be readily seen that breathing from the abdomen upwards is the natural and simplest way, when we consider that nature has placed no obstacle in its way. The diaphragm can be contracted or relaxed to the greatest possible extent, or for any length of time without fatigue. The lungs at the base are surrounded by soft and yielding parts, so that it is easy for the lungs to expand. The ribs at their base are fastened only to the spine, so that it is easy for the muscles to move them out or in, in front; thus giving room for the expanding lungs. At the top, however, the ribs are fastened to the spine behind, and the breast-bone in front; and besides, as the ribs are much shorter it is more difficult to move them. The shoulder-blades and collar-bones also are so firmly fastened that it is difficult to move them, thus showing that clavcular breathing is not natural. Abdominal breathing is easy and without any strain and can be performed unconsciously and naturally; clavicular requires effort and strain and is performed consciously, hence is unnatural and injurious to health. In order to breathe naturally, it is important to divest the body of tight-fitting clothing, which compresses the waist, chest or neck; belts, corsets, and tight collars should be discarded, or if they are worn they should be loose enough to give full play to the operations of breathing. The clothes should be suspended by braces from the shoulders and not by anything fastened around the waist, and for those who have a weak chest, or who breath improperly, the easiest way to practice proper breathing is to lie down flat on the back, placing one hand lightly on the abdomen and the other upon the lower ribs; then inhale through

the nostrils, slowly, deeply, and without any interruption or jerking. After having drawn in a full breath in this way, as long as you can count four; then let the breath go suddenly in a quick but easy expiration. Repeat this exercise frequently at intervals, but do not continue it long enough to cause fatigue; moderation is the rule in this, as in everything else. During the process of inspiration it will be seen that the abdomen increases gradually in size, the lower ribs expand sideways and the upper part of the chest is pushed forward, but the collar-bones and shoulder-blades remain stationary. This is the first exercise; in the second exercise let the breath be drawn in, deeply, fully and slowly, in the same way as before. Hold it while you count four, then let the breath go out, slowly and evenly, without jerking or trembling. In these exercises both the inspiration and expiration should be performed by the muscles, and also the holding of the breath. The glottis should be perfectly free and open. In the last exercise in order that the expiration should be given slowly und steadily, it will be well for the student to practise before a lighted candle. The lips should be placed close to the flame, and as the breath is expired it should come so slowly and easily that the flame is not blown to and fro by the breath. In the third exercise, the breath is to be inhaled rapidly, but fully, and expelled slowly, in the fourth, the breath should be drawn in rapidly and expelled suddenly.

In reading, speaking, or singing, it is important to breathe as often as an opportunity is given. The student should never wait till the breath is exhausted before taking another breath. Wherever a pause is made, an opportunity is given and it should be taken advantage of. The breathing should always be silent,

and if advantage is taken of all pauses, the breathing can be performed imperceptibly. All gasping or other noises in breathing, are entirely out of place, except when used for effect, they only show that the speaker or reader does not know how to breathe.

ADDITIONAL EXERCISES IN BREATHING.

1. Draw in a full breath, hold it as in the other exercises, then send it forth in a prolonged sound of the letter *h*; in inspiration take in as much breath as you can, and in expiration give out as little as you can, just enough to keep the sound of *h* audible; keep the sound going as long as you can sustain it.

2. Draw in a full breath as before, emit it with a lively expulsive force, like a moderate whispered cough in the sound of *h*, but little prolonged.

3. Draw in the breath as before, but emit it with a sudden and violent explosion in a brief sound of the letter *h*. The breath in this exercise is thrown out with abrupt violence in the style of a sudden forcible whispered cough.

4. Sob, yawn, and sigh in the same way.

5. Draw in a full breath and expel it slowly in the syllables he, haw, hah.

6. Draw in a full breath and emit in a whispered sound of he, haw, hah.

7. Repeat the same but emit in a forcible manner.

8. Draw in a full breath and emit slowly in pure tone the sounds he, haw,hah, but prolong the sound as much as possible.

9. Do the same with the vowels a, e, i, o, u.

10. Repeat the same exercises, but use the sentence "High on a hill he calls Paul."

CHAPTER XX.

NATURAL ELOCUTION.

The basis of all art should be nature. A true representation of nature constitutes the highest excellence in speaking. It should be the orator's aim whether he reads, recites, or speaks extempore, to deliver his thoughts naturally. Natural delivery is not easily defined, but it appears to be the true expression of the mental states. The object of all speaking is to convey to the audience what is in our own minds, and the style of speaking which accomplishes this the most impressively is the best. The key to natural delivery is to be found in the laws which regulate conversational voice.

We seldom tire of listening to a good conversationalist. But all conversation is not good; there is much in it which would not be appropriate to public speaking. There are class tones, society inflections and club pronounciations which would be entirely unsuited to public delivery. The oral, mincing, affected tone of voice heard in many quarters would

not only be abominable but would be utterly lost in a large building. In common conversation, especially among the refined classes, there is a prevalence of a peculiar, affected, delicate head tone which would excite ridicule if employed in addressing men and women on some elevated theme.

A conversational voice is that which arises when the mental states take possession of the speaker and so over-power him that he forgets his class tones and utters his thoughts impromptu and with passionate and expressive elocution. Fireside conversation is not the best model, for that is generally monotonous, or at least confined to trifling topics, and therefore, not characterized by harmonious expression. To discover the true conversational voice we must observe the elocution of the best speakers when inspired by a subject which takes possession of their whole being. Witness men when under passion, in debate, or when describing something they admire or love, or reproving what they hate, and you will discover the elocution necessary for a public assembly. You will find that on such occasions the voice modifies itself to express human passion in all its phases, and the gestures of the body are wonderfully appropriate. Probably the nearest approach to a perfect conversational delivery is to be found in the animated speech of children. Children are not self-conscious, they are generally full of happiness, health and vigor, and their minds are open to the beauty of nature, and for this reason they deliver themselves with grace and spirit Conversational delivery is characterized by certain qualities which we will consider in order.

Voice.—The most careful observation of the voice in conversation reveals that the tenor and baritone voices are the most expressive. In ordinary conversa-

tion the middle key of these voices is the most used. Whenever conversation becomes passionate or animated the voice changes from the middle key to a lower or higher according to the nature of the emomotion. When a man converses upon a subject in which he has a deep interest, and which he desires to persuade others to esteem as highly as he does, his voice is perpetually changing its keys. This is not all; the voice not only changes in pitch, but in inflection, tone, stress, and emphasis—in other words, the voice speaks the language of the mental states. The ever changing tones, the inflection of doubt or affirmation, the stress of command, indignation, courage or scorn are the very life of true conversation. In fact, there is even a greater variety, flexibility and compass in all the elements of elocution in conversational delivery than in public delivery. This is because nature is left to guide her own expressions; the active mental states rule supreme, no artificial rules, no fear of the disapproval of others check the animated flow of the currents of feeling. Sometimes there are greater contrasts of inflection, pitch and tone, than a fastidious audience could bear in public speaking. From all this it is evident in order to speak naturally in public, it is necessary to model elocution on the conversational basis. The assumption of particular kinds of voice as the most appropriate for public elocution is absolutely contrary to natural conversation. The voice should change its pitch to conform to the sentiment, and even to express the delicate shades of meaning.

A speech delivered in a monotone or a high or low key, or voluminous voice kills natural expression. A voice which is grave, base and hollow in sound, or loud and boisterous, combative, and destructive in

tone, or even semi-tonic is not a natural voice. The natural voice should be joyous, full of life and flexibility, and responsive to every shade of thought and emotion. As regards inflection, public elocution must conform to conversational inflection, and this we have found to be exexceedingly various ; there is in conversation a perpetual sliding up and down of the voice.

Bassanio.—Wouldst thou aught with me?
Gobbo.—There's my son, sir, a poor boy.
Launcelot.—Not a poor boy, sir, but the rich Jew ; that would as my father shall specify.
Gobbo.—He hath a great infliction, sir.

If a speaker pronounces these sentences with a true conception of their meaning he will find that his voice constantly slides up and down. If the falling inflection, instead of the rising, should be given to any of the words marked, it would completely alter the meaning. The language expresses doubt and hesitation, and requires the rising or suspensive slide. How utterly ruinous, therefore, to natural expression is the dead level voice which some speakers employ.

Emphasis is another essential element in natural delivery. Whoever has listened to the conversation of men and women must have observed how often they slur over un-emphatic syllables, words and clauses, and with what marked modifications of voice they utter others. Emphasis must, therefore, manifest itself in public elocution in order to be natural. Delivery stripped of emphasis becomes monotonous and expressionless. Let the orator who wishes to model his style of delivery after the pattern of natural conversation study emphasis. Let him observe how men when animated, sometimes swell out or prolong certain words or sentences, or

dash them out with the rapidity of lightning. How they sometimes hang upon a sentence their whole weight of body and voice as if it were a link of iron which they were about to hurl at some intruder. Let him also closely observe that emphasis is not always given in the same way. Sometimes a clause or word is made emphatic by pitch or inflection, by stress, by quality of tone, by force, by contrasted modulations, by prolongation of sound and by pauses. Speakers who employ only one kind of emphasis are exceedingly unnatural. See how they tear the delicate membranes and cords of the vocal organs in order to deliver emphatic words by force. Abrupt stress and violent expulsion is the prevalent way of delivering emphatic clauses and words by many speakers, and the results are exceedingly destructive of natural delivery. Joy never expresses itself by abrupt, but by median stress ; reverence, hope, and courage are not expressed by the violent contortions of the vocal organs. Emphasis rendered entirely by explosive tones must be condemned as destructive, not only of grace and beauty in delivery, but even of sense. Delivery becomes ludicrous when it expresses passions just the opposite to those intended to be conveyed. Such is the delivery of many who employ the emphatic style, because they think it expresses animation and earnestness ; but in this they are mistaken for it expresses only the violent passions of anger, hatred or combativeness. Earnestness and all genuine feelings are expressed by full sonorous sounds. Natural conversational delivery is due mainly to the employment of different kinds of emphasis ; artificialty, to the employment of but one.

Pauses are essential to naturalness. The voice in conversation rests at the end of some words and

clauses. If we closely investigate the use of these pauses we will find that they are *mind rests* as well as *voice rests.* When the mind is occupied with an idea or emotion it does not seek to express that idea or emotion as a whole, but in parts. When a certain portion of the meaning has arisen in the mind its expression is separated from what follows by a pause of longer or shorter duration.

All extempore speaking has this characteristic. The speaker pronounces a few words or even one word, and then pauses. That pause means something; it wins the attention of the audience, causes them to take in the portion of the thought just uttered and stimulates their imagination to conceive of what follows. Pauses are necessary to the sense, for they separate words which have a relation to each other from those not related. By these pauses the speaker is enabled to let the thought thus partly developed stimulate his own mind, and prepare for the natural delivery of what follows. In reading from manuscript or reciting from memory unnatural delivery is due mainly to neglect of the rules of pausing, as the thoughts are already prepared. The mind has not to struggle to conceive the thought, the voice has only to utter it. Great fluency destroys natural delivery, because the words are spoken in quick succession without pauses, and there is no chance to awaken feeling in the orator or the audience.

The value of pauses in natural delivery is apparent from the fact that not only are they conducive to sense, but afford opportunity for replenishing the lungs. The drawing in of the breath at pauses is nothing more than what takes place in extempore speaking. Pauses enable the speaker to adjust his vocal organs is order to produce a change of voice,

inflection or emphasis. They are not simply the grammatical stops found in printed manuscript, but may occur in any part of the sentence when necessary.

Voice Coloring.—Observation of the elocution of good speakers reveals the fact that the voice changes its quality in expressing the mental states. Besides the shading with respect to quantity, the vocal sounds are more or less colored to express passion. The tones, expressive of ordinary commonplace ideas are colorless, they betray no emotion, but no sooner does emotion swell within the breast of the speaker than the vocal sounds become colored; that is, the quality of the voice changes. These changes of tone are highly characteristic of natural delivery. The voice should vary its quality in order to express different passions, for if it remains the same in love, joy, and hope, as in fear, anger, and revenge, all natural expression is destroyed.

Some speakers keep up an elevated tone of voice all through their discourse. The feeblest thoughts are made as important as the most weighty. This is destructive alike of sense and natural delivery; for the voice ought to increase or diminish in quality and quantity to express sublime or ordinary thoughts. Natural delivery is characterized in general by life, warmth and variety of vocal enunciation. The voice must be full of magnetic life; all the elements of natural delivery, pauses, inflection, modulation, etc., must be appropriate and varied to suit the sentiment. There is a false naturalness in delivery which ought to be avoided. Many readers have learned that to speak in conversational tones is the chief requisite of natural delivery, so they inflect their voices after a manner which they conceive to be natural. This imitative style of delivery is exceedingly unnatural,

because not founded upon broad generalizations, but simply upon those elements of delivery which appear on the surface. This false delivery may often be witnessed in school children and school teachers. I do not allude to that sing-song chant which children learn in primary schools, but to a more intellectual style of reading. Observe closely public teachers while speaking, and you will not fail to discover many inflections and peculiar changes of voice, which, although they resemble some phases of natural conversation yet are extremely unnatural. There appears to be a sort of calculated emphasis, a stated recurrence of the upward and downward slides of the voice, and an affected precision in the enunciation of vowels and consonants. The same way of beginning and closing a sentence which leads to monotony, even amid variety. It is very easy to discover a school teacher by her mode of delivery. This false style of delivery arises from the desire to imitate the changes of voice occurring in ordinary conversation; but as these changes are only casually observed, those which appear on the surface are the ones most readily imitated. Inflection and force-emphasis, because habitually used by most people are thought to contribute grace of natural delivery, hence they form the prevailing elements in the imitative natural delivery. The expressions of the passions are never conveyed by this style of enunciation, because by its very nature it does not recognize the manifold changes of voice necessary to express passion. It often happens, that those who have formed this false conception of what constitutes natural delivery, undertake to criticise pupils who have a gift for speaking, and almost ruin the style of such pupils by insisting upon the adoption of their imitative mode.

The out-bursts of genuine passion, the rapid change of inflection, the varied emphasis, the expressive intonation, which characterize the delivery of the oratorically, gifted sounds strange to them, and they seek to restrain such outbursts and to substitute for it their artificial style. Perhaps such teachers are constitutionally unfitted to teach elocution. They may not have the emotional nature, and are incapable of comprehending the language of the emotions and so endeavor to reduce all expression to the common-place level of ordinary, vapid and listless conversation. Another style of delivery which is often dignified by the epithet "natural," and which bears a close resemblance to the imitative-natural is the intellectual style. In this style, all that is aimed at is clearness; the sense is sought to be conveyed and that is all, but such a delivery fails even to convey accurately the sense. When the matter consists of intellectual propositions and maxims, such a delivery conveys clearly enough the sense, but in public speaking such material forms but a small proportion of a speech. Maxims, propositions and thoughts should have taken so powerful a hold of the speaker that he feels an earnest desire not only to communicate information, but to persuade his audience to make these truths and maxims their own; and this very earnestness will arouse the various mental states, which must express themselves in modifications of voice different from those employed in the expression of mere intellectual thought.

Habitual or Acquired Style.—According to our associations we acquire peculiar methods of enunciation and inflections of voice. We are prone to think that those tones which are habitual to us are natural; when the truth is, that they were artificially acquired by

education. To employ these habitual tones, may kill all true expression. A person may have acquired the habit of using a strong forcible utterance in expressing his thoughts, when he speaks before an audience, such will be his enunciation, no matter what is the mental state; love, reverence, fear or sorrow may be present, but still he thunders away. Some speakers deliver the words of the loving, sympathetic prophet of Nazareth with all the vehemence of the angry passions. They think they are energetic, animated, and pathetic when full of destructive fire, and so they seek to hammer love, hope, courage and fear into the hearts of their listeners by the hydrostatic tones of combativeness and stubbornness.

CULTIVATION OF NATURAL DELIVERY.

In order to feel deeply the emotions or thoughts of the writer, make them real by a sort of mental picture; think you see the scene before you; imagine yourself insulted, loved or hated as the case may be, meditate upon all the circumstances capable of awakening the mental states to be expressed in your own heart. When this has been accomplished, seek to make the outer expression correspond with the inner conception. The study of elocution will be found highly useful in developing a natural style of delivery because its rules are founded upon the study of nature.

CHAPTER XXI.

THE VOICE IN EXPRESSION.

The voice is, beyond all question, the chief instrument of expression in oratory. Gesture appeals to the mind through the eye ; voice to the mind through the ear. Although it is possible to express almost every passion by gestures, such language is necessarily limited to a few signs. These signs must always indicate the same emotions, or there will be confusion. Gestures are not always specific, they are more often general ; for instance, certain gestures of the eye, mouth, nose and hands are indicative of a class of emotions rather than particular emotions under that class; the elevation of the eyebrows, and all the features more or less open, is characteristic of the whole class of exhilarating emotions, while the opposite gestures are characteristic of the antagonistic or depressing emotions. When the actor or orator employs these gestures, we can only tell that he is expressing some mental state of joy or pleasure ; but without the voice to name that state, we could not tell whether it was a feeling of joy, hope or gratification. Gestures may

excel the voice in concentration. By a single glance of the eye or motion of the hand a whole sentence is conveyed, but it must be recollected, that long before that gesture was made the voice had prepared the way, and we understood the gesture because of the verbal explanation which preceded it. When a person wishes to expel an intruder from his house, he may do so by an indignant look and wave of the hand, and if impatient, a stamp of the foot, or he may tell him in words to leave. The former would seem the stronger expression. But we have been prepared to understand the full import of the gesture by all that has taken place previous to the command. The questions whence the intrusion, the nature of the offence, have all been brought vividly before our minds in words and actions, and hence our imagination is aroused and ready to develop, the gestures of command with more than natural importance; but let the gestures indicative of command he made simply without reference to what has gone before, and they will carry no more meaning than the simple spoken word. While we admit that gestures may emphasize more powerfully particular passions, yet as a language capable of expressing all the delicate mental states, they are inferior to the vocal language. There are shades of thought and mental states which the voice alone can express. All the intellectual processes are more clearly conveyed by the voice than by gesture. And there can be no doubt which mental state is sought to be conveyed, because the voice always names the particular state. The fact that vocal language has superseded gesture is a convincing proof of its superiority as an organ of expression.

The wants and desires of animals are few; hence they find gesture adequate to convey these to others,

but even among animals, vocal sounds are employed to express their emotions as frequently as gestures. In truth, the expression of the highest passions of the animal is to be found in vocal sound rather than in gesture. The cat makes a purring noise, the bark of the dog is as expressive of delight as the wagging of his tail, the lowing of cattle in the far distance, the plaintive wail of the sheep, reveal their desires even more powerfully than their bodily motions.

If we come into the higher realm of animal life—the domain of their love affections—it is the voice which swells and sinks with passion. Wood and grove, hill and plain become vocal with songs poured forth from the larynx of ten thousands little birds expressing in tuneful sound their love for each other more fully and truly than their little flirts and fan-like notions from branch to branch. In the early stage of man's life, when his desires were few and the mental states were not all active, the language of gesture was probably sufficient; but still even here we find vocal sounds as expressive as gestures. The infant when he inhales for the first time the breath of his new life, utters faint vocal sounds which express more forcibly than any gestures could, that he now begins to feel the conditions of mortal existence. As the infant passes through to manhood, he finds that his vocal powers are more capable of expressing the delicate mental feelings which arise within him, than bodily gestures. It will be readily conceded that the voice can convey intellectual thought more adequately than gesture ; it may also be maintained that the voice is the most powerful agent in the expression of the emotions and passions. The reason why some have supposed that gesture is more expressive than vocal sounds, is beeause they have overlooked the

fact that in public speaking there is only one in a hundred who uses his voice properly. There is a language of the passions concealed in the stream of articulate sound, which is wonderfully expressive when it becomes visible; gestures will appear weak compared with it.

Modifications of Voice.—While the voice is kept on a level or monotonous key it is not expressive. There ought to be in every vocal sound some kind of stress, pitch, inflection, tone or emphasis. These modifications of voice are expressive of the various passions. The rising inflection, median stress, high pitch, and cheerful, swelling tones express the joyful emotions, while on the other hand the depressing emotions have opposite modifications of voice. Words destitute of this language are mere arbitrary signs destitute of life, but when invested with it, they have a power which nothing can surpass. Inflection, stress, time, pause, emphasis and all the various modifications of voice are the soul of verbal language. They speak to the heart in a way not to be misunderstood. They express the mental states. All the emotions of the soul can be conveyed by these peculiar variations of the voice. It is the predominance of a particular emotion which decides the stress or inflection that shall take possession of the word.

Variations of Voice arise from variations of feeling. The muscles that move the vocal organs, including the respiratory organs, contract like other muscles in proportion to the intensity of the feeling. That is, the mental states when more or less aroused, contract the vocal muscles, in order to compel the vocal organs to assume the positions necessary to produce the quality of sound or inflection, expressive of that particular emotion. The different positions of

the vocal organs lead to distinctions in the stream of sound, and these distinctions are expressive of the various mental states. These distinctions are: Loudness, quality, volume, pitch, timbre, time, stress, etc.

Loudness increases vital activity, and whatever increases vitality renders vigorous the vocal expression. It follows, that loud and violent sounds will arise from strong feeling. The passions of rage, anger, and even rapturous joy, will be expressed by loud, swelling sounds. If the feelings are powerful, the voice will be correspondingly loud. We can thus readily distinguish several degrees of loudness or force of voice, which indicate definite stages of mental activity of the instincts, emotions and passions.

Subdued force expresses humility, modesty, shame, doubt, irresolution, apathy, repose, fatigue, prostration from disease. *Moderate* force expresses the mental faculties in their simple states of activity. *Emotional* and *Passional* force expresses the emotional and passional states of the mental faculties. Such passions as anger, wrath, fear, horror, rage, and in general the resistive, aggressive and malign emotions and passions; all impart strength to the voice and muscular movements.

Quality of voice also expresses the mental states. The *full orotund* voice expresses determination, boldness, courage, sublimity admiration, bombast and self-importance. Pure tone expresses the gentler emotions. especially those of the affectional and æsthetic groups. *Effusive orotund* indicates the reverential, sublime and pathetic emotions. *Expulsive orotund*, a stronger and more emphatic quality of voice than the effusive, very appropriately expresses the declamatory emotions and passions such as love of contention, pugnacity, martial courage or love of war. *Explosive*

orotund, a still more violent quality of voice than the preceding, expresses the energetic and violent passions of the aggressive and malign groups. It also expresses sudden terror, frenzy and all emotions which call forth exertion of great power in their initial or final stages. The voice in its various degrees of clearness, harshness, mellowness, purity and impurity of quality, expresses the more delicate shades of emotions and passions. Good qualities of voice express the noble and loving emotions, while the bad qualities express the malign passions. A smooth, clear, mellow and sympathetic voice expresses the love emotions. In the expression of the sorrowful emotions, the voice maintains its purity of sound,but its utterance is subdued, plaintive and tremulous. The plaintive or chromatic quality is very expressive especially of the tender sentiments accompanied by grief, sympathy, pity, regret, and blighted affections.

The *tremor* expresses excessive joy, hope, and all emotions which raise the soul to such an ecstacy of pleasure, that equable utterance is denied ; it also expresses the emotion which enfeeble the voice, fatigue, grief and pity. This trembling quality arises from two apparently antagonistic causes, too strong and two feeble vital action. In the joyful emotions, the superabundant vitality smothers expression, while the feeble vitality weakens it.

A *chuckling* voice expresses self-satisfaction and all triumphal and congratulatory sentiments. The chuckling voice accompanied by circumflex accents, waving tones and prolongation of vowel-sounds, expresses the contemptuous emotions and passions, sneer, abhorrence, contempt, scorn and derision.

The *whispering* or *aspirated* voice adequately expresses the precautionary emotions, cunning, secrecy,

apprehension, fear, astonishment, terror and horror.

The *hoarse, aspirate* quality expresses impatience, scorn, loathing, agony, despair, hatred and aversion. When the whispering voice is added to the plaintive and trembling modifications, which expresses the tender and sympathetic emotions, it renders more earnest and intense their expression. Such a combination of voice modification, expresses with accuracy the deepest shades of sadness and grief.

The *guttural* quality of voice expresses the malign passions, anger, rage, hostility, malice, contempt, loathing, disgust; and when the hoarse, aspirated quality is added it expresses the vilest thoughts and worst human passions. Murderers and those who shed human blood without compunction should have voices more or less guttural, especially when about to commit their fiendish crimes.

The *pectoral* or *chest* voice in its purity, expresses the subdued emotions—awe, fear, reverence, solemnity, sublimity, and in its aspirated form, vexation, indignation, horror, terror, and other powerful passions.

Falsetto is a peculiar voice modification caused by speaking in higher tones than the musical scale permits, and still preserve sweetness of sound. The stream of sound is broken and the quality is unnatural and shrill. It is heard in the sudden scream of terror, the whine of peevishness and the tremor of pain. It may be employed to represent the voice of an old woman, or in imitating the voices of children, and even for comic effect. Joined with circumflex accent and waving tones it expresses contempt, mockery, and sarcasm.

The *nasal* quality is heard in New England provincialisms, and is employed for comic effect.

A sustained utterance or smooth, equable accentua-

tion expresses admiration and all beautiful, pleasing and affectional sentiments. While on the other hand, a strongly pointed, abrupt and frequent accentuation expresses the acrimonious sentiments—recrimination, reproach, fault-finding, and also any marked sentential emphasis. Rapidity and frequently interrupted utterance indicates hurry, eagerness, intense excitement, ardor and alacrity; while slow and sustained utterance expresses the languid states of the mind, languor, melancholy, grief, depression, sorrow, cowardice and imbecility. A smooth-flowing rhythmical, or measuredly accented utterance expresses regularity of motion, music, and the æsthetic emotions, loveliness, beauty, perfection and grandeur.

So nearly related are the mental passions to their physical expression, that even the manner of drawing in and expelling the breath indicates the nature of their activity. Thus, silent and imperceptible respiration indicates normal or simple activity of the mental states, while hurried or strong respiration expresses violent or emotional activity. Silent, smooth, and equable inspiration and expiration express all the gentler emotions, calmness, repose, tranquility, peace, quietness, loveliness, beauty, and the love-emotions in their simplest stages of excitement. Audible expiration, joined with slow utterance, produces the effect of sighing, which indicates sadness and grief, but suddenly gushed out expresses intensity of feeling. A convulsive heaving or panting respiration expresses mental suffering, perturbation, nervous excitement, exhaustion, flurry and the most violent stages of passionate excitement. An audible, gasping or semi-vocal inspiration expresses despair, terror and mental or bodily agony.

In cheerful and joyous feelings the voice leaps from

pitch to pitch with buoyancy, resembling in sound the exhilaration and ecstacy of the mental feeling. In gloomy, sad and solemn emotions the glidings of the voice are few and languid, which corresponds with the depressing mental states. The voice may be modified to express every kind of motion and sound; the roaring and whistling of wind, the moving of leaves, the rippling, splashing sound of water, the murmuring of the ocean. the whispering of the zephyr, or the roaring sweep of the hurricane, the crackling of brush-wood, the tramp of men, the shock of armies, the falling of timbers, the rolling of thunder, the furious rush of the mountain torrent and swollen cataract.

Pitch is a modification of voice to express feeling. In calm speech the voice is monotonous; there is little variety, but the moment one or more of the mental states flames into passion, the voice changes from the middle key to a higher or lower, according to the intensity or kind of emotion. *Very high* pitch belongs to the exuberant and rapturous emotions. The *middle* pitch expressss average feeling or normal activity. It fitly expresses unimpassioned thought, intellectual truths and the language of the understanding rather than of the heart. *Low* pitch expresses serious and impressive thoughts, the reverential and precautionary emotions. *Very low* pitch expresses the sublime and reverential emotions.

The aggressive, malign and precautionary emotions rapidly change the pitch or key-note of expression. The high, shrill screams of terror are often succeeded by the low moans of despair. The vociferations of anger not infrequently give place to the low mutterings of revenge. And even the same emotion, when violently excited may use all the modifications of

voice from high to low. The rising inflection is peculiar to all the light and playful emotions, the simple stages of love, the marvelous and the humorous emotions. The falling inflection expresses completness of statement, and all the authorative emotions, self-esteem, ambition, confidence, command, denunciation; and resistive, aggressive, malign and conscientious emotions. The circumflex expresses double meaning, mockery, sarcasm, irony, scorn, contempt and reproach, and slightly prevails in the precautionary emotions. The *monotone* or *dead level* voice expresses the sublime and supernatural emotions.

Time.—If the thought is important or expressive, the mind will cause the voice to dwell upon it longer than upon the others. This is why the sublime requires slower time than the mirthful emotions. *Very quick* time expresses the exuberant and anticipatory emotions—hurry, impatience, anger, vexation and all lively and humorous emotions. *Quick* or *brisk* time expresses the exuberant and exhilarating, playful and witty sentiments. *Lively* time expresses lively or animated emotion. *Moderate* time expresses the simple or normal states of activity. *Slow* time expresses the sublime, pathetic, reverential, authoritative, religious, precautionary, supernatural and conscientious emotions. *Very slow* time expresses a more passional state of these emotions.

Stress is a peculiar modification of voice on the initial, middle, and final sounds of vowels, and is also expressive of the mental states. *Radical* stress expresses the aggressive, malign, self-estimative and imperative emotions, and all positive and affirmative states of mind. *Median* stress expresses the reverential, sublime, pathetic, affectionate, sympathetic, æsthetic and supernatural emotions.

Vanishing stress is the language of the resistive and malign, fierce, and obstinate emotions. *Compound* stress expresses surprise, astonishment, sarcasm, mockery, raillery, energy and violence. *Thorough* stress is a modification of voice heard in shouting, and expresses joy, rapture, triumph, exultation, lofty command, disdain, virtuous indignation and all the emotions and passions which impart strength to the physical functions.

The intellectual faculties and the emotions arising from them, are expressed by the simplest shadings of the voice. The quality is pure, tone clear, articulation and inflection not varied as in passionate feeling, but expressive of the relations of thought, rather than emotion. The rate of utterance is regulated by the importance of the thoughts, the more weighty requiring slower time than the trifling. Although the intellectual faculties thus express themselves with none of the intense variations of voice which the propensities demand, yet there is no reason why the delivery of intellectual truths should be uninteresting, for there is ample scope for variety of voice-shading.

The weariness which oppresses an audience while listening to the enunciation of intellectual truths, more often arises from the monotonous and vapid way these truths are delivered, than from their depth and incomprehensibility. A voice that is pleasing in sound, versatile in utterance, and round and clear in quality, can impart a charm to intellectual truths and dry facts which cannot fail to hold the attention.

PHYSIOGNOMICAL NATURE OF THE VOICE.

The voice has also its physiognomical side, which demands attention from orators and actors. The various modifications of voice, depending upon modi-

fications of the vocal organs, tend when frequently repeated to fix themselves as permanent voice-characteristics. Since these qualities of voice express the various mental states, their prevalence in the voice will indicate what have been the ruling passions of the speaker. That is, the quality of voice and manner of delivery will indicate character. Listen to the voices of your friends and acquaintances and observe how they differ. We seldom fail to tell a friend by his voice, even if we cannot see him. We often say the voice, since it has long been used to express our thoughts and feelings, has become an index to our personality. The sound of some voices repel, while that of others attracts us. If there is anything peculiar about the voices of those we meet for the first time, we notice it and judge accordingly. Some voices have an honest, straight-forward and frank ring about them which immediately wins our confidence and esteem. Some are sympathetic and attract us like a magnet. They exert an undefinable and mysterious power. Jenny Lind had such a voice. You will sometimes meet with men and women who can hold you with the sound of their voices. Great orators owe much of their power to the magnetic and sympathetic tone of their voices. We can generally tell by the sound of his voice whether a speaker will please us, when he has uttered a few sentences. Voices differ in timbre or quality ; there are smooth, clear, round full voices, which seem to swell out from a man of round and full character. They delight, charm and fascinate us. They express power, pathos, and almost every feeling of the human heart. Some are not so full ; but are sweet and musical and we linger with fondness upon their accent ; it is hard to banish the memory of such a voice, long after we have ceased to

hear it. When separated from their possessors by oceans, continents, or even the grave, their magic sounds still echo in our ears. Such voices seem to fill the imagination with melody and to impress the very words on the human soul. Add to this rich musical quality the vibration of sympathy, and the voice becomes well-nigh irresistible. The voices of women often possess such a combination, and woe to the man who falls under its spell. It is more entrancing than the glance of the eye or the smile on the lip. It can express love better than any gesture, and can captivate the heart as easily as a spider ensnares a fly. All men who wish to lead a free, untrammeled life should shun women possessed of such voices. There are voices which attract, because they are caressing and soothing. They pet and plead you into obedience and performance of their will. Their owners are generally full of whims, desires, and caprices, that would be nothing; but the worst of it is, they always strive to make you accomplish their designs. If you refuse they have such a caressing, coaxing way that your only safety lies in flight. These voices, though not so powerful or fascinating as the musico-sympathetic, are equally dangerous.

The *playful* voice is a sort of rollicking, devil-may-care voice. One cannot help liking it. Still it is not a dangerous voice; it will never bring you into a witches' ring or wizard's circle, or deprive you of your reason. Why? Because its tones are full of warning, it tells of the life its possessor leads, and it always invites to contradiction. Its possessor is too happy and gay to find fault with you if you contradict him. Contradiction supplies him with mirth and provoking tones. It is a happy voice; would to heaven there were more of them.

When a young woman possesses this kind of voice, she will not dethrone your reason as easily as if she possessed the musico-sympathetic or caressing voice, but still you will always find her entertaining. You will long for her presence and if naturally sad and despondent, she will be better medicine than Indian herbs plucked under the moon's eclipse, or under the glary sky of a dog-sun.

The *plaintive* voice—sorrow, wounded love, unrequited affection, or disappointment, has made this kind of voice. The possessors seem as if they had spent their time wandering through life looking for a mate or congenial companion and finding none; such voices are not uncommon, and they even mingle with other voices, and wonderful to tell, it does not mar but improves the charm of them. It adds a peculiar fascination to all except the mirthful or rollicking voice; when that becomes plaintive, it is so unnatural that you expect the heavens to fall.

There are voices which puzzle us and disappoint us, because they come from those who should possess voices of very different quality. A high, squeaking voice is a disgrace to a man of full, sound constitution. He should have a full, round voice; there must be some physiological impediment, or bad habit which has made this kind of voice. What shall we say of a young and beautiful girl who dins your sensibilities with a hoarse, rude, chest voice instead of soothing them with a clear, musical voice. We may venture to predict that she keeps disreputable company, uses slang and imitates the actions, gestures, and tones of men. We abhor such a voice in a woman; it is entirely without fascination and may frighten, but never can charm young men. There are voices which so far from charming our sensibil-

ities, sound the notes of warning. They croak like the raven, hiss like the serpent, and sputter like the toad. Some voices irritate, and some soothe; some grate on the sensitive nerves and set the teeth on edge. Some make one shiver and turn cold, others rub your sensibilities like a file in the teeth of an unsharpened saw.

The *deep, guttural* and *pectoral* voice bids you "beware," and tells you your life is not worth a pin-fee when its owner is under the influence of passion.

The *snaky-Snodgrass* voice, a half whispering voice. A voice that speaks in hesitating yet honeyed accents of cunning. Secrecy and stratagem are as plainly evinced by such a voice as by the furtive glance and sidelong expression of the eye which generally accompanies it. Sometimes the voice assumes the tones of sympathy for sinister motives, but a practiced ear can readily detect it.

The *hypocritical* voice resembles the strategic voice somewhat, but it is rounder, fuller and more varied. It has all the craft and cunning of the former with some of the melody and honesty of the other voices; but it is all feigned and imitated, still it requires considerable skill to detect the fraud. Thousands are constantly hoodwinked and befooled by this voice. No wonder, for it is as honest, sympathetic and loving, as imitation and experience can make it, and there are lots of people who worship art and love counterfeit coin better than real copper pennies. The glitter of the tinsel and the glow of the bauble have a peculiar fascination for them. Let them be fooled, who cares? If society will run mad after the dudish imbecile and the ancestral fop, let society suffer until a healthier atmosphere settles down upon it. To honest people who hate sham,

tinsel and show ; who hate fawning, flattering and imitations of virtue we would tell how to detect the hypocritical voice. The emotions it feigns are always a little overdone ; it is too ardent, too sympathetic, too self-sacrificing, too honest to be real. Observe the harsh undertone which no amount of imitation can conceal, a voice within a voice—that is the real voice, and according to its quality will be the character. If that is hard, firm and metallic, young maiden, do not trust its possessor ; you will find him utterly devoid of sympathy and feeling. He will use you for his pleasure and grind your beauty and honor on the slab-stones of avarice, lust and ambition. Beware of him, men of business ; for in trade he will take an unfair advantage. Beware of him, young man, for he will defame and shatter your fair name and character in order to advance his own vile ambition. The hypocritical voice is often a passport to society, and when its possessor avails himself of the artifices, sham pretences, polish and address of cultivated circles, he becomes a power in society. He is regarded as a wise and prudent man, a man of refined and elegant manners, but his thoughts are as black as night and the social circles which now worship him will some day be stifled with the odor of his foul breath. The hypocritical voice can readily imitate all the emotions and passions of the human soul except the pathetic. Nature by a wise provision has so constituted men that they cannot express the genuine emotions of pity, sympathy, love and philanthropy unless they feel such passions. All imitations are easily seen ; the chromatic wail, broken voice, stifled sob, without the soul-subduing undercurrent of feeling, provokes laughter, not tears.

The *company* voice is akin to this voice, but it is

not so mischievous. Its aim is not to advance ambitious projects, but to place people at their ease. The company voice, like the company dress, is only put on for the occasion—a little side-show to attract favorable attention. We all get to know the company voice; and we often laugh at its inconsistent drollery. Such a voice has wonderful range and compass; but the trouble is, that its deep harsh notes are all at home, and its rich loving stops are all used for the entertainment of company. What an elocutionary entertainment would some people furnish, if they could be heard speaking at home and in company at the same time! If you could hear the gruff, discontented growl rolled out in a profound bass voice across a table at wife or child, and the melodious "thank you sir," "much obliged to you, madam," sung from the same voice across the banquet table of some social gathering, you would be convinced of the compass, power, and variety of expression which the anglo-saxon voice possessess. "Hang you women, why don't you have my coffee hot?" "Oh, thank you madam, that coffee is just right, I always like it a little cold, it burns the mouth when it is hot, you know." Just place the right elocutionary tones on these clauses and you will have the finest dramatic entertainment.

The *fawning, flattering* voice is not so elevated as the company voice, its aim is low and grovelling. It is an unmanly voice; expressing cowardice and insincerity, and yet to those who have large approbativeness, such a voice is grateful music. How many people win access to a rich man's favor who have nothing to commend them but an empty skull, a flattering voice, and a cringing disposition.

The *combative* and *aggressive* voice may often be

heard, especially in public brawls. How sharp and jagged the consonants, and the vowels are slapped out with radical or vanishing stress. A moderate endowment of this voice imparts sharpness and life to the other voices.

The *executive* voice is more harsh and sharp than the aggressive and it is impossible to sleep when it rages. It acts on the mind like a strong wind on a stagnant pool, which blows it up into innumerable sharp waves, making it keen as a razor. Men with such voices are full of executive power.

The *hard, exacting* voice of the conscientious man is not pleasing to the sinner, especially, if it is the voice of his judge. It has a penetrating quality that makes one feel uncomfortable, it seems to enter clean through your soul,and find its sinful places. No child loves a father with this quality of voice especially, if stubbornness be added, which is usually the case.

The *reverential* or *benevolent* voice is much preferable. Such a voice our Savior must have had, added to all the good qualities of the other voices. It is soft, winning, mild, persuasive, and at once draws your sympathy, confidence and love. I like to hear this voice in an old man—a man who has gone through the miseries and hardships of life and still retains the benevolent voice is worthy of love and admiration.

The *spiritual* and *adoring* voice seems to draw its tones from heaven. It is hard to describe it, for it is really a *sui-generis* voice. It has a melody of its own. Shakespeare must have heard such a voice when he puts into the mouth of ~~Romeo~~ Lorenzo these sentiments: "such harmony is in immortal souls."

The *intellectual, matter of fact* voice is not uncommon, even in the pulpit where it is entirely out of

place. There is no emotion or life, animation or music in such a voice.

The *fossil* voice. We can endure dryness but never decay. A voice that reminds you only of your frozen grandfathers, has nothing pleasant about it; yet such voices are not uncommon. Nothing betrays character more fully than the voice. The emotions and passions flow into the voice, almost as soon as they flash in the eye.

A strong will can steady the voice, but is powerless to keep it natural. Genuine expression must reveal itself. You may muffle, suppress, veil and bind down the voice, but it will be all in vain, for it will gain intensity and power from the restraining of the passions and in its very struggle for freedom will betray the pent-up emotions. The cautious tone and circumflex accent reveals prudence and wisdom as truly as the head reclining forward, or the chin placed upon the fingers. The knitting of the eyebrows, the lips drawn backward and downward can not express firmness more clearly than the decided tones of the voice. In fun and humor the voice expresses as much as the face. The drollest anecdotes fail if not delivered in the proper voice, and pathos must have its voice in order to be felt. So on with all the passions of the human heart; each has its proper voice. An actor or orator if he wishes to excel in his art must make himself acquainted with these voices. Cultivation improves, but does not eradicate natural qualities.

Artificial voices are mainly the product of training. The voices heard in the pulpit are often of this nature. The holy whine and weeping tones are assumed for the sake of effect. Ridicule and sarcasm directed against these voices have partly banished them.

A *dead-level, bass* voice, the result of false elocu-

tionary drill, a few years ago was thought to be the best voice for an orator. Such an opinion is now happily exploded. The orator's voice should be endowed with every good quality, rich, musical, full, sympathetic and powerful.

The *clerical* voice still lives. It is a neat, precise voice, partly natural and partly artificial. It never strikes one as really hearty or sincere, but yet it is not unpleasant, for it indicates a certain degree of refinement. Some clergymen have voices compounded of familiarity, exaggeration and formality, which reminds one of conversation with old women in private and bombastic appeals to a congregation. The physician should have a good voice, musical, sweet, full of humor and jovial spirits. Such a voice will do more good than Homeopathic or Allopathic doses.

The *legal* voice is a combination of the aggressive and executive. In general, it can be told to what profession men belong by their voices. The voice also reveals the nation to which a person belongs. The English voice among the educated, especially in Inverness, is round, full and expressive, but loose, flabby and drawling voices are far too common among the English peasantry. The Italian voices are musical. The French voice is rather high and has a nasal resonance. It is sharp, clear and crispy, bright and wide awake. The German voice is guttural. There are voices hard to classify, but which an actor should observe and imitate. Groaning voices, sighing voices, wailing voices, yelping and barking voices like dogs, purring voices like cats, hissing voices like snakes, chattering voices like magpies, cooing voices like doves. Perhaps the best way to classify such voices would be to call them *menagerie* voices, for there are voices which resemble

those of almost every animal in the universe. That the voice is an index to the mind is readily shown by the effect of old age, idiocy, and failing mentality on its quality. No idiot has a clear, melodious voice, for mental imbecility clouds and confuses articulation. The harsh scream of the maniac is well-known. A thick, loose and fluffy voice is incompatible with vigorous mentality. No person of prompt and decisive thought hesitates or stutters.

CHAPTER XXII.

CULTIVATION OF THE VOICE.

Voice is the sonorous vibrations produced by the passage of air from the lungs through the vocal organs. It ought not to be produced by any air, which may be lying loose in the mouth, for this would make the voice impure, as such air produces noise. It is air coming from the lungs as from a bellows, that produces the vocal sound. The air, as it passes through the vocal organs, is compressed by the position of the vocal cords, which contract or expand, and this compression, together with the force of the air in passing through the larynx causes the vocal cords to vibrate and produce sound. The air is set in vibration and thus the phenomenon of voice is produced. The lungs are the bellows, the larynx the vibratory organ, the pharynx the reflecting or resounding organ, the organs of the mouth the articulating organs. In order to have a perfect voice, all these organs must be properly developed, a defect or obstruction in any one of these will make a defect in the vocal speech. As it is of the utmost importance to have good vocal organs, any defect in these should be eradicated if

possible, the endeavor should be to make up for defects in one organ by training the others.

It is universally acknowledged that a good voice is necessary to any one who would be a good reader, speaker, or singer. The voices of children are usually good, unless there is some impediment, or they have been subject to bad influences at home, or from faulty school training ; but the voice undergoes many modifications as the child grows up, and unless the greatest care is used it is liable to imperfections. The physical health may be neglected, and this will have its effect on the voice.

Three voices are usually recognized in the male and three in the female. The three in the male are the tenor, the highest in scale ; the bass, the lowest ; and the baritone, which is just between and has the power of producing both tenor and bass notes. The tenor is the smoothest, most tender and delicate, but it is apt to be shrill, especially in high tenors whose voices have been cultivated in singing, but not in speaking. The baritone is the normal male voice, and is decidedly the best, as it is characterized by the greatest compass, flexibility, and timbre. The voices in the female corresponding to those in the male are soprano, the highest ; contralto, the lowest ; and mezzo-soprano, which is just between and corresponds to the baritone in males. Musicians and physiologists give the preference to the baritone in males, and the mezzo-soprano in females, because they are the most expressive, serviceable and permanent. In training the voice, it has been customary to train it on the bass notes, with the idea that this made the voice stronger. The voice for speaking should not be trained in this way exclusively. Many voices have been ruined by such practice. Some

men have been grinding and scraping on the low notes till their delivery has become so bass, drony and drowsy in its sound that it puts the listener to sleep. A gentleman when asked why he did not go to church, said the preacher's voice (which was an extremely bass one) was so much like that of a monster bumble-bee, that it always put him to sleep." The voice should be cultivated so as to have the greatest compass and flexibility ; hence the training should be on both high and low notes. Where the voice is too low, high notes are to be practiced, and when shrill, low notes. It is not sufficient for speaking to practice the voice in singing, there are many good singers who are poor speakers ; it must be practiced in speaking, also, to insure success. A singer may have a pleasant voice in speaking, but a pleasant voice is not sufficient to insure success ; energy, power, warmth, and versatility are needed. In speaking the pitch is concrete, while in music it is discrete. Singers, in speaking, are very liable to have semitones in their speech, which makes the speech melancholy and wailing in parts of the sentence ; besides, there is a certain sameness of inflection, and recurrence of sound, which renders the delivery monotonous. The singer must practice his voice in speech also if he would have success ; but he will find this practice all the easier from the fact that his voice is less likely to be impure.

Speech is voice modified in the cavity of the mouth. The vowels are the principal elements in the sounds of speech, the consonants are merely noises serving as checks to the sound and stopping places, which form syllables and words. Vowels form also the sole element in voice that admits of variety in pitch, intensity, duration and timbre ; hence it is mainly

through the vowels that we can develop the voice in sweetness, power and flexibility.

In all vocal training, moderation should be the rule; the organs ought never to be strained, for by so doing the voice may be irreparably injured. The aim should be to strengthen and develop the conversational voice till it can be heard distinctly in any large hall. Such practice will prevent the voice from becoming unnatural or strained, and it will adapt itself to the size of any hall, increasing the volume of voice according to the size of the building in which it is used. Breathing exercises should be taken every day to develop the chest and increase the capacity of the lungs, as plenty of air in indispensable to good speaking. The breath should be sparingly used, none allowed to escape unvocalized, except where it may be necessary for effect in imitating some passion. After breathing exercises have been taken, the air is to be forced from the lungs in gentle, easy flow of sound, the aim being to make that sound pure and sweet. Persons with weak throats or chests, and weak or effeminate voices will find these exercises of great benefit. They should practice on the lower notes of the scale at first, striving to make the tone broad, full, and deep; as they gain power of voice on these notes, they can take others, higher or lower, also striving to make them round and full, they will soon be surprised at the improvement in their voices. There are many speakers with weak voices, who, if they would follow some such exercise as the above faithfully every day, would soon have strong voices.

Light gymnastic exercise, which improves the bodily health will improve the voice, but violent and unnatural exercise should be avoided. Walking is one of the very best exercises both for preserving the

health, and keeping the voice in good condition ; it exercises all the organs and sets the blood circulating. As it is perfectly natural, it cannot produce harm. In exercising the voice attention should be paid to the tone, the method of utterance, and the opening and closing of the sound. There should be perfect harmony in all the movements of the vocal organs.

THREE WAYS IN WHICH THE TONE MAY OPEN.

1. The vocal cords may meet after air has begun to pass through the glottis. This will produce an aspirate-tone, and the action is called the glide of the glottis. The vocal ligaments not being held tightly together, more air passes through than is necessary for vocalization, and the tone is breathy or woolly, and so defective. 2. The vocal cords may meet before the air reaches them, and when the air accumulates, they are forced open with a distinct click. This is called the check of the glottis, and as the cords are usually held tight, the air has always to force its way through, and the tone is consequently hard and metallic. 3. The vocal cords may meet at the very instant the air strikes them ; they are not pressed together too tightly ; there is no undue escape of air and no obstacle to be overcome, and the consequence is that the tone is struck clear and decisive. This is the true and proper action, and being continued, the result is a clear, perfect and pleasing tone. There are many speakers whose voices are hard and metallic, who scarcely ever use the true method of opening a tone, but are continually using the second method. Others use the first frequently while others again mix the first and second methods. The third is the normal method and must always be employed in order to produce pure tone. The first and second are used

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only to express certain passions or emotions, and should not form a characteristic of ordinary speaking.

THERE ARE FOUR METHODS OF CLOSING OR ENDING A TONE.

1. The glottis may open suddenly before the emission of breath ceases. In this case the tone will be followed by a rush of air, which is frequently audible. 2. The larynx may close as in pressure, and this will produce a snap, which is louder and uglier the more abruptly made, and the tone seems to stick in the throat. 3. The expiratory effort may cease while the vocal cords are still approximated. 4. The expiratory effort ceases while the glottis opens at the same time. This is the true method, and should be followed by all those who wish to keep their vocal organs in good condition, and produce a clear and natural tone. In

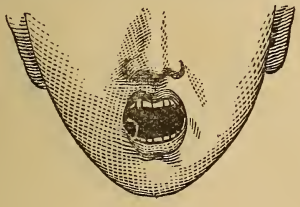


FIG. 1.
A AS IN ARM.

FIG. 2.
A AS IN ALE.

practicing the following exercise let the student be careful to use the third method for opening the tone, and the fourth method for closing it. The body should be in an erect and easy position; the head erect, but not raised too high. Draw in a full breath through the nostrils, then expel gently with the sound of a, as in arm. The pitch should be a middle pitch, or that which is easiest for the speaker; care should be taken to make the tone smooth and musical. The mouth should be moderately open as in

figure 1, and to insure its being open a cork may be placed between the front teeth, until the pupil has learned to keep it open with ease. In making this sound the lips are drawn back at the end, the tongue lies on a level with the teeth, and is arched slightly at the back. See the positions for a, as in arm, in the chapter on pronunciation After this sound of a has been uttered for a few times, a as in ale may be taken. In uttering this sound the mouth presents a long, narrow slit, the lips are not oval, but nearly parallel, and the teeth displayed about as in figure 2. See the positions for this sound in the chapter on pronunciation. These sounds should be prolonged in utterances so as to strengthen the voice.

The next sound is e, as in eve. In this the lips are brought nearer together than in a, as in ale, and the

FIG. 3.
E AS IN EVE.

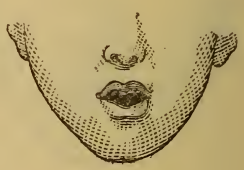


FIG. 4.
O AS IN OLD.

transverse slit is more contracted, as shown in figure 3. See chapter on pronunciation for position of vocal organs. The next sound is o, as in old. By reference to figure 4, and the chapter on pronunciation, it will be seen that in uttering this sound the cavity of the mouth is rounded and the lips formed into a circle, while the tongue is depressed. These sounds should be practiced continually, as they have been found to be the best for training the voice; besides, the positions

assumed by the vocal organs in uttering the other vowels are modifications of those assumed in uttering these four, hence easily obtained, when these have been mastered. Thus, the position for a, as in all, is similar to a, as in arm, the modification being produced by bringing the cheeks nearer to the teeth, while the ends of the lips are not so far asunder, and the opening above and below is wider. By contracting the lips from their position in o, as in old, and reducing the circular form of the lips, we get o, as do, and so with other vowel sounds; very slight modifications of the four vowels we have given will produce the others. These vowels we have given should be uttered, not only in the way already mentioned, but in different pitches; that is, taking first a low tone, they should be sounded a little higher and a little higher until the pupil has reached the highest note he can easily utter. This will develop not only volume of voice, but compass and flexibility. That the tone may be pure the voice should be sent out in a straight column to the front of the mouth. The following table of vowel sounds should be practiced in the same way as those already given, also the words in which they are found:

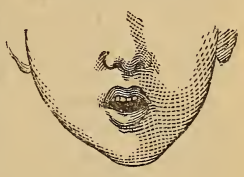


FIG. 5.
A AS IN ALL.

TABLE OF VOWEL SOUNDS.

ā as in ale, may.	ō as in old, go.
ä as in arm, car.	öö as in ooze, too.
â as in all, law.	ŏ as in on, gone.
ă as in can, at.	ŭ as in use, few.
ē as in eve, ease.	ŭ as in up, cut.
ĕ as in end, set.	û as in full, pull.
ī as in isle, pine.	oi as in oil, soil.
ĭ as in pin, pit.	ou as in our, out.

TABLE OF WORDS FOR PRACTICE.

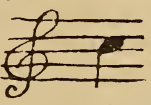
Charm,	Farm,	Star.	Fee,	Glee,	Knee.
Calm,	Palm,	Alarm.	Seal,	Peel,	Reel.
Male,	Dale,	Pale.	Bend,	Lend,	Rend.
Way,	Gay,	Main.	Send,	Fen,	Den.
Hall,	Ball,	Call.	Mile,	Pile,	Find.
Awe,	Pall,	Fall.	Kind,	Mind,	Hind.
Man,	Ran,	Clan.	Kin,	Din,	Tin.
Can,	Fan,	Stand.	Fin,	Sin,	Skin.
Old,	Cold,	Gold.	Cup,	Sup,	Hut.
Flow,	Go,	Row.	Wool,	Bull,	Pull.
Noose,	Choose,	Lose.	Fool,	Pool,	Put.
Hew,	Due,	Infuse.	Urn,	Unto,	Under.
Con,	Anon,	Don.	Boil,	Coil,	Moil.
On,	Sob,	Sod.	Oil.	Foil.	Toil.
Truce,	Deuce,	Loose.	Hour,	Lour,	Sour.
Book,	Look,	Took.	Our,	Power,	Dower

SENTENCES FOR TRAINING THE VOICE.

1. Ho ! Bring the boat over : Come on !
2. All call Paul to the ball.
3. Ring joyous chords ; ring out again.
4. The full round orb of the glorious sun.
5. O precious hours ; O golden prime,
   And affluence of love and time.
6. Boat ahoy ! Boat ahoy !

For other exercises in the cultivation of the voice, see the sections in the chapter on the analysis of the voice. In these sections will be found exercises which have special reference to the cultivation of the voice as regards quality. Great advantage can be derived from the study and practice of the registers of the voice.

Register is a series of tones produced by the same mechanism, *i. e.* the same use and position of the vocal ligaments. The human voice taken as a whole, is generally considered to have three registers. To these registers the best authorities have given the names, thick, thin, and small. These names are se-

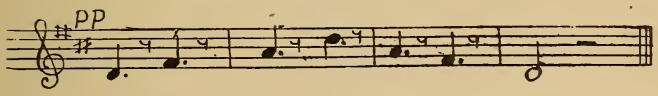
lected because they express certain characteristics of the vocal organ or tone. A certain number of tones on the scale are uttered by the same mechanism of the vocal cords, and in producing these tones the vocal cords vibrate through their whole length, breadth and thickness; the slit between the cords is elliptical and the vocal cords in producing these tones are of great bulk and thickness; hence the term thick is applied to that register. It includes all tones of the human voice up to  but as the voice goes higher up the scale, a change takes place in the mechanism of the vocal organs. The epiglottis is more elevated. Some of the ligaments come closer together. The vocal cords are stretched and made thinner, while they vibrate in their thin inner edges. The slit between the vocal cords is linear. The voice loses its volume and becomes higher in the musical scale, hence it is called the thin register. This goes as high as the note when another change takes place in the mechanism. In the front part of the glottis an oval orifice is formed, but small in size, as the greater part of the vocal cords are pressed together, so that no slit remains except the oval orifice, and the action of the vocal cords is confined only to a small part; hence it is called the small register.

These are the characteristics of the three registers, but as the voice goes up the scale in each of the three registers, there are slight changes in the mechanism, but not sufficient to alter the general characteristics, as, for instance, in the small. As the tone goes higher the oval orifice becomes smaller. These slight changes have led some authors to make five divisions, viz.: lower thick, upper thick, lower

thin, upper thin and small. It is possible to force the voice to strike tones in an upper register with the mechanism of the lower, but the tone is not so good, and it produces a strain on the organs which is injurious. The aim in training the voice should be to cultivate it so that the mechanism will be changed at the proper place, and the distinction between the quality of the voice of the different registers should not be too marked, but that one register should blend into the other in a sweet and musical way, the tone preserving its sweetness. Thus one register should not be characterized by a growl, another by a moan and another by a shriek. It is thought by some authorities that the falsetto is produced by forcing the register.

Limits of the Registers.—The extreme limits of the registers include the compass from the lowest tones of the bass to the highest of the soprano. No one voice can sing all these notes, nevertheless these registers exist in all voices, and bass, tenor, contralto and soprano can sing in the three registers, but the compass is not so great as we have given. The tenor joins in most readily in the lower thick as soon as the bass has gone high enough for him to join in easily. The contralto joins in the lower thick. The soprano joins in the upper thick. They are all able to sing in the three registers, but they can join in most readily at different notes in the scale. In singing, the passage from one register to another is usually gradual, but in speaking it is often sudden. That is, the voice jumps from one register to the other very quickly according to the sentiment. The aim in training should be to develop and strengthen these registers as it makes the compass and quality of the tones much more sweet, pliant and agreeable if they are

struck by the mechanism of the vocal organs which is peculiar to the register in which the tone belongs; while if a tone in one register is struck by a mechanism which belongs to another register, the tone will always be faulty, while the strain on the vocal organs will be injurious and the compass will not be so great. All singers and speakers should be careful to strike the high and low tones of their voices by the proper mechanism, and the tone will be rich, pleasing and harmonious, besides being easy of production. Some singers sing their high notes with the mechanism of the upper ~~tier~~ thin, when they should use the mechanism of the small register. The consequence is, that the tone has not that rich, ringing clearness which it ought to have, and is characterized by shrillness and falsetto quality. The acquirement of register is easily obtained by singing such exercises as follows:



oo, oh, a,h ae, ah, oh, oo.

These tones should be sung softly, and each note struck clearly and distinctly. A full inspiration should be taken at the beginning, and after each note a slight inspiration. Do not inhale more air than is consumed in uttering the tone, else the lungs will become overcrowded. The short inspirations are simply for the purpose of giving the vocal organs a chance to re-arrange themselves and the muscles to open and close, thus making it more easy to assume the mechanism for different registers. An easy pitch should be chosen for the exercise and the slight inspiration after every tone not omitted, as it is essential to the exercise. The pitch at which it is started

should be raised easily by semitones, as the pupil acquires more skill. The aim should not be to force the registers but to change the mechanism, if necessary, a tone or two below its proper place, so as to make it easier for the singer. This exercise may be varied by taking different syllables and words and by singing softly, slowly and quickly.

CHAPTER XXIII.

ANALYSIS OF THE VOICE.

The voice of a good reader or speaker pleases the ear by its sound. Free from all affected suavity and faults of feebleness and undue loudness, the utterance of the sounds in every word is perfectly distinct. but not pedantic or labored. There are no faults of pronunciation, due to negligent usage or corrupted style. While it is not broken or irregular in its movement, the delivery is varied and melodious, but free from all measured rhythmical chanting or monotonous recurrence of the same sounds. The expression is made clear, the meaning and sentiment brought out fully, and the matter made interesting to the listener by a due observance of appropriate pauses and impressive cessations of voice. Emphasis is given in a proper, easy, and natural way, which is entirely free from jagged, harsh or abrupt utterance, and the importance of particular words and clauses is shown in a natural way. The inflections of the voice are varied upward or downward as the successive words and clauses demand, not after the manner of uniform rise and fall which is so common in schools. The charac-

ter and degree of every emotion and sentiment is marked by the tones which it requires, and thus a perfect harmony is produced that gives speech a varied melody very pleasing to the ear. A good voice is round, full, pure, smooth, clear, liquid and musical; it has strength, compass, flexibility, intensity and volume.

In analysing the voice for the purposes of instruction in delivery, we find the following essential properties of good style in speaking and reading:

1. Good Quality of voice.
2. Distinct Articulation.
3. Proper Accent.
4. Correct Pronunciation.
5. Proper Pitch.
6. Correct Inflection.
7. True Time.
8. Appropriate Pauses.
9. Just Degree of Force.
10. Just Stress.
11. Good Rhythm.
12. Right Emphasis.
13. Appropriate Modulation.
14. Correct Transition of Tone.

QUALITY OR TIMBRE.

The quality or timbre of a voice, is that by which we distinguish one voice from another. It depends upon the size, shape and form of the vocal organs, and the resonating cavities; it also depends on the conformation of the waves of sound, the amplitude and form of the vibrations, and on what is called the ground-tone and over-tones of the voice. The ground or fundamental tone, is that which strikes us most prominently in the voice; it is the main part of the sound, and hence is called the ground-tone. But if we pay close attention to the sound of the voice, other tones, which are higher in pitch, will be noticed mingled with the ground-tone, and these are called upper-tones or over-tones, they bear a certain relation to the ground-tone, and when this relation is perfect the voice has harmony of sound, and the effect is pleasing, but if the relations are not correct,

the voice will have some defect in quality. A good voice as regards its quality and power, has the following characteristics :

Roundness.	Compass.
Smoothness.	Intensity.
Mellowness.	Reach.
Clearness.	Guttural.
Sympathy.	Pectoral.
Versatility.	Falsetto.
Strength.	Nasal.

Roundness or Orotund property imparts grandeur to the voice, it is the ringing fulness of tone belonging to the utterance of earnest and animated feeling, when no false habits obstruct the sound. It is called the orotund or round-mouthed voice, because of the roundness and fulness of the tone, and the roundness and openness of the throat and mouth in emitting the sound. The orotund voice has great resonance and power, but while it is perfectly pure it is characterized by great volume and energy. It is, perhaps, the greatest perfection of voice, it is pure tone, deepened and intensified by the earnest and vehement feelings or profound emotions of the soul which gives it body, force and resonance.

It is the natural voice for expressing determination, boldness, majesty, sublimity, adoration, reverence, delight and admiration, pomp, vastness, bombast and self-importance. To develop this quality of voice the student should observe the following directions in practice :

Let the body be perfectly upright, but in an easy and natural position, free from all rigidness or undue tension. The head should be held erect, not permitted to droop or incline ; the back should be straight and the shoulders held backward and downward. The chest

must be expanded, according to the directions given in the chapter on breathing, so as to make as much room as possible for breath. By breathing freely and deeply, keep up a good supply of breath, but in an easy manner without any strain on the lungs. Open the mouth and throat freely, and drive out the air by using the abdominal muscles energetically. Try to make the voice round, full and pure, and practice in the style of vehement declamation the following examples:

Who is the man that, in addition to the disgraces and mischiefs of the war, has dared to authorise, and associate with our arms the Tomahawk and scalping-knife of the savage; to call into civilized alliance, the wild and inhuman inhabitant of the woods? to delegate to the merciless Indian, the defence of disputed rights and to wage the horrors of this barbarous war, against our brethren? My Lords, we are called upon as members of this house, as men, as Christians, to protest against such horrible barbarity! I solemnly call upon your lordships, and upon every order of men in the state, to stamp upon this infamous procedure the indelible stigma of the public abhorrence.

Ye crags and peaks, I'm with you once again!
I hold to you the hands you first beheld,
To show they still are free. Methinks I hear
A spirit in your echoes answer me,
And bid your tenant welcome to his home
Again! O sacred forms, how proud you look!
How high you lift your heads into the sky!
How huge you are! how mighty, and how free!
Ye are the things that tower, that shine—whose smile
Makes glad, whose frown is terrible, whose forms
Robed or unrobed, do all the impress wear
Of awe divine. Ye guards of liberty,
I'm with you once again? I call to you
With all my voice! I hold my hands to you
To show they still are free. I rush to you
As though I could embrace you!

Roundness or orotund quality of voice is of three

kinds, according to the intensity of the emotion and the manner of emitting the breath in sound. These are called effusive, expulsive, and explosive orotund.

Effusive orotund is that utterance of full, round voice which is not sent forth with any voluntary expulsion or forced emission of breath. It is a gentle flowing of the voice and the breath is emitted in a tranquil, easy manner, but still firm and full, so as to produce firmness, roundness and smoothness of sound. It expresses the feelings of pathos, solemnity, grandeur, sublimity, reverence and adoration.

The curfew tolls,—the knell of parting day;
The lowing herd winds slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

He gave the spear to my hand and raised at once a stone on high, to speak to future times, with its gray head of moss. Beneath, he placed a sword in earth, and one bright bass from his shield. Dark in thought, awhile he bends; his words at length came forth:

When thou, O stone, shalt moulder down and lose thee in the moss of years;
Then shall the traveller come, and whistling pass away.
Thou knowest not, feeble man, that fame once shone on Moi-lena.
Here, Fingal resigned his spear after the last of his fields;
Pass away, thou empty shade! in thy voice there is no renown,
Thou dwellest by some peaceful stream; yet a few years, and thou art gone.
No one remembers thee, thou dweller of thick mist!
But Fingal shall be clothed with fame, a beam of light to other times;
For he went forth, with echoing steel, to save the weak in arms.

The sun was setting in the western sky,
The hills put on their sober garb of gray

As to his home the youth was drawing nigh—
Before his path the village churchyard lay
With its gray head-stones ranged in sad array.
How many mortals of illustrious name
Within these graves are mouldering into clay,
Who once in youth had felt ambition's flame
Urging them on to seek enduring fame.

Thou glorious mirror! where the Almighty's form
Glasses itself in tempests; in all time—
Calm or convulsed in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving—boundless, endless and sublime.
The image of Eternity—the throne of the Invisible.

Expulsive orotund is characterized by vehement expulsion of breath. It is a strong and empassioned quality of voice which is full of majesty, power, and force, and it is the language of all declamatory speaking, and earnest impassioned emotion.

The war is actually begun! The next gale that sweeps from the North will bring to our ears the sound of clashing arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

My sentence is for open war: of wiles
More unexpert, I boast not; then let those
Contrive who need, or when they need—not now
For, while they sit contriving, shall the rest,
Millions that stand in arms, and longing wait
The signal to ascend sit lingering here
Heaven's fugitives, and for their dwelling-place
Accept this dark, opprobrious den of shame—
The prison of his tyranny who reigns
By our delay? No, let us rather choose,
Armed with hell's flames and fury all at once,
O'er heaven's high towers to force resistless way,
Turning our tortures into horrid arms
Against the torturer; when, to meet the noise

Of his almighty engine, he shall hear
Infernal thunder, and for lightning see
Black fire and horror shot, with equal rage,
Among his angels, and his throne itself
Mixed with Tartarean sulphur and strange fire—
His own invented torments.

Where rests the sword!—where sleep the brave
Awake! Cecropia's ally save
From the fury of the blast;
Burst the storm on Phocis' walls,—
Rise! or Greece forever falls;
Up! or Freedom breathes her last!

Explosive orotund is a strong instantaneous burst of voice which has a sharp, quick, clear and cutting effect on the ear. It strikes the nerves and sensibility like a sudden alarm, and rouses the whole power of the mind. It is the language of intense passion, when the emotion becomes so violent that the will cannot control it. This quality also expresses sudden terror, frenzy, anger, courage and any form of overpowering emotion. A voice without this quality, which imparts life and energy, will have but little effect in speaking. In these exercises be sure that a full breath is taken, and expel it like a sudden cough.

An hour passed on—the Turk awoke;
That bright dream was his last;
He woke—to hear his sentry's shriek
"To arms, to arms! the Greek, the Greek!"
He woke—to die 'midst flame and smoke,
And shout and groan, and sabre stroke,
And death-shots falling thick and fast
As lightnings from the mountain cloud;
And heard with voice as trumpet loud
Bozzaris cheer his band.
"Strike—till the last armed foe expires;
Strike—for your altars and your fires;
Strike—for the green graves of your sires
God and your native land!"

Villains! you did not threat when your vile daggers
Hacked one another in the sides of Cæsar!
You showed your teeth like apes and fawned like hounds,
And bowed like bondsmen, kissing Cæsar's feet,
Whilst damned Casca, like a cur behind,
Struck Cæsar on the neck—Oh fathers!

Talk not to me
Of odds or match!—When Comyn died
Three daggers clashed within his side.
Talk not to me of sheltering hall!
The Church of God saw Comyn fall!
On God's own altar streamed his blood,
While o'er my prostrate kinsman stood
The ruthless murderer: even as now
With sheltering hand and scornful brow.
Up, all who love me!—blow on blow,
And lay the out-lawed felons low!

Whence and what art thou, execrable shape?
That dar'st, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? Through them I mean to pass-
That be assured,—without leave asked of thee;
Retire! or taste thy folly; and learn by proof,
Hell-born! not to contend with spirits of heaven,

SMOOTHNESS OR PURITY.

Smoothness of voice in speech is the same as pure tone in music. It is the ordinary tone of a good well-trained voice. It is made by producing a smooth, clear, even, round, liquid stream of sound, free from all impurity, and resembling to the ear the effect produced on the eye by the flow of a clear, transparent stream of water. This quality derives resonance from the chest, firmness from the throat, and clearness from the head and mouth. It is seen in the natural, smooth and pure tone of children, when the voice comes forth free and unrestrained in vivid and healthy utterance. Pure tone is entirely free from such faults as the hollow note of the chest, the

choked, stifled or harsh sound of the strained or compressed throat, the harsh, reedy and grating style of too forcible a use of breath, the nasal twang, the wiry or false ring of the voice, which is composed of guttural and nasal tones, and from the affected, mincing or oral tone of the mouth. Pure tone depends on a free, upright and easy position of the body, a natural, deep, and tranquil inspiration of breath, and a gentle, easy and firm giving out of the breath in a pure musical sound; free from everything that mars or hinders the smoothness of the sound. The following examples should be repeated with a view to make the voice as smooth and musical as possible.

It was an eve of autumn's holiest mood,
The corn-fields, bathed in Cynthia's silver light,
Stood ready for the reaper's gathering hand,
And all the winds slept soundly. Nature seemed,
In silent contemplation, to adore
Its maker. Now and then the aged leaf
Fell from its fellows, rustling to the ground,
And, as it fell, bade man think on his end.
Vesper looked forth
From out her Western hermitage, and smiled;
And up the East, unclouded, rose the moon
With all her stars, gazing on earth intense,
As if she saw some wonder working there.

No sooner had the Almighty ceased, but all
The multitudes of angels, with a shout,
Loud as from numbers without number, sweet
As from blest voices uttering joy, heaven rung
With jubilee, and loud hozannas filled
The eternal regions;—lowly, reverent,
Towards either throne they bow, and to the ground
With solemn adoration, down they cast
Their crowns, inwove with amaranth and gold;
Then crowned again, their golden harps they took,
Harps ever tuned, that, glittering by their side
Like quivers hung, and with preamble sweet

Of charming symphony they introduce
Their sacred song, and waken raptures high.

The air, the earth, the water, teem with delighted existence. On a spring noon, or summer evening, on whichever side we turn our eyes, myriads of happy beings crowd upon our view. The insect youth are on the wing. Swarms of new-born flies are trying their pinions in the air. Their sportive motions, their gratuitous activity, their continual change of place without use or purpose testify their joy and the exultation which they feel in their lately-discovered faculties.

MELLOWNESS OR SWEETNESS.

This is a quality of voice to which we readily apply the terms sweet, rich, mellow, silvery. It is a gentle flowing-out of sound, which pleases and charms the ear. Mellowness and sweetness are really characteristics of pure tone, and might be included under that term, but there is the same difference between pure tone and mellowness as there is between ripe and mellow fruit. Mellowness is a characteristic of the utterance of all sweet, pleasing and entrancing emotions. In repeating the following exercises try to make the voice as mellow and silvery as possible by a gentle effusion of breath.

How sweet the moonlight sleeps upon this bank;
Here will we sit and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.
Sit Jessica, look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubin,
Such harmony is in immortal souls;
But while this muddy vesture of decay
Doth grossly close us in, we cannot hear it.

Is it the chime of a tiny bell
That comes so sweet to my dreaming ear,

Like the silvery tones of a fairy's shell,
That he winds on the beach so mellow and clear,
When the winds and the waves lie together asleep,
And the moon and the fairy are watching the deep?
She dispensing her silvery light
And he his notes as silvery quite,
While the boatman listens and ships his oar,
To catch the music that comes from the shore.
Hark the notes, on my ear that play,
Are set to words—as they float they say:
"Passing away, passing away."

Can any mortal mixture of earth's mould
Breathe such divine, enchanting ravishment?
Sure something holy lodges in the breast,
And with these raptures, moves the vocal air
To testify his hidden residence.
How sweetly did they float upon the wings
Of silence, through the empty-vaulted night.
At every fall smoothing the raven down
Of darkness, till it smiled.

Clearness or Liquidness is a characteristic of purity. The term is applied to sounds that stand out distinct without being mixed with any tone to which the terms obscure or husky would apply. The pleasure of music and the perception of the meaning depend upon the clearness of the sounds. This quality gives a bright, clear, joyous ring to the voice and a great penetrating power.

Sweet is the breath of morn, her rising sweet
With charm of earliest birds; pleasant the sun
When first on this delightful land he spreads
His orient beams on herb, tree, fruit and flower,
Glistening with dew; fragrant the fertile earth
After soft showers; and sweet the coming on
Of grateful evening mild.

Deep in the wave is a coral grove
Where the purple mullet and gold-fish rove,
Where the sea-flower spreads its leaves of blue
That never are wet with falling dew,

But in bright and changeful beauty shine
Far down in the green and glassy brine.

Hear the sledges with the bells,
Silver bells!
What a world of merriment their melody foretells?
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight,
Keeping time, time, time,
In a sort of Runic rhyme,
To the tin-tin-abulation that so musically swells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

Look, look through our glittering ranks afar
In the infinite azure, star after star,
How they brighten and bloom as they swiftly pass!
How the verdure runs o'er each rolling mass!
And the path of the gentle winds is seen
Where the small waves dance and the young woods lean.

Sympathy.—The voice is made soft, attractive, alluring and persuasive. It has the power to awaken the sympathies of the hearer and draw him to the speaker. An orator with this kind of voice can charm the most obstinate into faith and obedience, and it ought to be striven after by all. It is exemplified when we try to convince a frightened or timid child that we will not hurt it, but wish to do it good. In uttering the words, "My dear child, I will not hurt you, do not be afraid," the voice is softened to gain the child's confidence and this is what is called the sympathetic voice.

We are drawing near to a festival day by the usage of ages, consecrated to celebrate the birth of Christ. At his advent God hung out a prophet-star in the heaven; guided by it the wise men journeyed from the east and worshipped at his feet. Oh, let the

star of purity hang out to thine eye, brighter than the orient orb to the Magi. Let it lead thee, not to the Babe, but to His feet who now stands in Heaven a Prince and Saviour? If thou hast sinned, one look, one touch shall cleanse thee whilst thou art worshipping and thou shalt rise up healed.

(Mal. Ad.) I have not;
Yet will I ask for it. We part forever:
This is our last farewell; the king is satisfied;
The judge has spoke the irrevocable sentence.
None sees, none hears, save that Omniscient power,
Which, trust me, will not frown to look upon
Two brothers part like such. When in the face
Of forces once my own I'm led to death,
Then be thine eye unmoistened; let thy voice
Then speak my doom untrembling, then
Unmoved, behold this stiff and blackened corpse.
But now I ask—nay, turn not, Saladin!
I ask one single pressure of thy hand;
From that stern eye one solitary tear—
Oh torturing recollection! one kind word
From the tongue which once breathed naught but kindness,
Still silent? Brother! friend! beloved companion
Of all my youthful sports! are they forgotten?
Strike me with deafness, make me blind. O Heaven!
Let me not see this unforgiving man
Smile at my agonies; nor hear that voice
Pronounce my doom, which would not say one word,
One little word, whose cherished memory
Would soothe the struggles of departed life;
Yet, yet thou wilt! Oh turn thee, Saladin;
Look on my face—thou can'st not spurn me, then
Look on the once loved face of Malek Adhel
For the last time and call him—
Sal. (seizing his hand). Brother! Brother!

VERSATILITY OR PLIANCY OF VOICE.

This is the power of easily and instantly changing the voice to express every emotion that occurs in reading or speaking. It is the power to change not only the quality, but the pitch, volume, force and

strength of voice. Versatility is the fundamental element of all animated and forcible delivery, and the life and spirit of expression; it is used on all words and syllables that have not the same pitch or force throughout. To acquire this power, the student should practice his voice in the most rapid transitions of force, pitch, quality and volume, and by reciting such passages as contain a great variety of tone as loud or high, soft or low, fast or slow. The most animated and impassioned passages should be selected, as they afford the greatest scope for change. The reading or recitation of dialogues and humorous selections, are of very great importance, since their impersonation of the various characters give ample opportunity for changing the voice.

VERY LOUD.

And dar'st thou, then
To beard the lion in his den—
The Douglas in his hall?
And hop'st thou hence unscathed to go?
No, by St. Bride of Bothwell, no!
Up, drawbridge, groom! What warden, ho!
Let the portcullis fall!

VERY SOFT.

I've seen the moon climb the mountain's brow,
I've watched the mists o'er the river stealing,
But ne'er did I feel in my breast till now
So deep, so calm, and so holy a feeling:
'Tis soft as the thrill which memory throws
Athwart the soul in the hour of repose.

VERY LOW.

Methought I heard a voice cry, "Sleep no more,"
Macbeth doth murder sleep—the innocent sleep;
Sleep that knits up the ravelled sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds; great Nature's second course;

Chief nourisher in Life's breast,
Still it cried, "Sleep no more," to all the house.

VERY HIGH.

I awoke—where was I?—do I see
A human face look down on me?
And doth a roof above me close?
Do these limbs on a couch repose?
Is this a chamber where I lie?
And is it mortal, yon bright eye,
That watches me with gentle glance?

VERY SLOW.

Of old hast Thou laid the foundations of the earth; and the heavens are the work of Thy hands. They shall perish, but Thou shalt endure: yea, all of them shall wax old like a garment; as a vesture shalt Thou change them; but Thou art the same, and Thy years shall have no end.

VERY QUICK.

Away!—away!—and on we dash,
Torrents less rapid and less rash!
Away away, my steed and I,
Upon the pinions of the wind,
All human dwellings left behind;
We sped like meteors through the sky!

SUBDUED FORCE.

Behold the bed of death—
This pale and lovely clay!
Heard ye the sob of parting breath?
Marked ye the eye's last ray?
No;—life so sweetly ceased to be
It lapsed in immortality.

Strength or **Volume** is the power to produce loud sounds with ease, in distinction from a voice which can utter only weak or feeble sounds. Strength of voice depends upon the extent of the vibrations to and fro, or the size of the sound waves. The greater the space through which the vocal cords vibrate, the louder will be the sound, and this depends upon the

degree of force with which the breath is driven against the cords. It also depends on the size and capacity of the chest and resonating cavities. Loudness must not be confounded with quality, pitch, or compass, for a sound may be loud or soft and yet not be high or low. Strength of voice enables the speaker to be heard without effort, if the articulation is good, and it also renders it easy to speak for a long time or in a large building. All great speakers have had strong or powerful voices, and it has been one of the elements of power in delivery in all ages. A certain amount of loudness is agreeable to the ear, but all undue loudness is a great annoyance and produces pain in the listener besides being injurious to the expression. Loudness should be regulated by the size of the building and the force or sentiment of the words to be spoken. Daily and systematic exercise of the voice will produce a wonderful improvement in strength of voice. Practice in the open air is one of the best means of developing this power, but care should be used not to strain the voice. The breathing exercises should be practiced in order to develop this power, and they should be accompanied with explosions of the voice. There are three degrees of loudness, moderate, forcible and impassioned according as the sentiment is one or the other.

MODERATE VOLUME.

An author represents Adam using the words.

I remember the moment when my existence commenced; it was a moment replete with joy, amazement and anxiety. I neither knew what I was, where I was, nor whence I came. I opened my eyes. What an increase of sensation! The light, the celestial vault, the verdure of the earth, the transparency of the waters, gave animation to my spirits and conveyed pleasure which exceeds the powers of utterance.

FORCIBLE VOLUME.

How different now is that wailing cry from the joyous shout of acclamation uttered by the whole Muscovite nation when the Czar proclaimed war. How different now must be the thoughts and hopes of that Czar, as he sits enthroned at St. Petersburg, while every day the electric wires flash the intelligence of some new disaster. Oh! could he have seen the disastrous end of this gigantic enterprise before he entered on its beginning. Could he have thrown aside the deceitful glare of ambition, the emulations of Prussian glory, the visions of conquest and of extended empire; could he have forgotten the number of his troops, and the splendor of their accoutrements, and beheld only those heart-rending scenes on the Balkans, and have heard only the shrieks of his dying soldiers, and the wailing sobs bursting from the lacerated hearts of millions of his people; could he have felt the burden of that national debt, under which these wretched people and their wretched descendants will groan forever, he would never have unfurled the standard of war, the heel of the departing Muscovite soldier would never have rung on the pavement of St. Petersburg.

IMPASSIONED VOLUME.

Strike, ye soldiers of the cross! strike, till superstition hides her head in shame! Strike, till tyranny cowers in abject terror! Strike, till dishonesty, avarice, murder and every crime is banished from the world! Strike, till truth, honor, purity and virtue shall everywhere prevail!

Purge from your ranks, ye lovers of truth, of honor, and of temperance all such men. Tear from their shoulders their pious cloaks with which they hide their hideous deeds; bid them stand aside, and let the sun stream in his brilliant beams to lighten up the appalling aspect of vice when stripped of all its dazzling guises. Do this and your victory is at hand. Let no one lag behind, for the vice, intemperance, is rampant everywhere, among rich and poor alike. There is no country which Bacchus has not subjugated. The far-penetrating sun illumines no land where his revels have not sounded.

For other examples see the chapter on force.

Compass or range.—This is the range of pitch over which the voice extends. A good voice should be capable of sounding with purity and force both the high and low notes of the musical scale. There should be no thin, shrill or falsetto sound on the high notes, and the low notes should be full, rich and mellow. Too often the low notes are harsh and grating, while the high notes are screechy.

Compass depends upon the vibrations which the vocal cords are capable of producing, and the power of the resonant cavities. A good range is absolutely necessary to good speaking ; for the varieties of pitch and inflection and the expressions of the emotions and passions in voice depend upon it, and it is thus an element of great power in delivery.

To gain power in compass the student must practice his voice in running up and down the musical scale ; singing is excellent for this, and repeating the notes of the scale at intervals. Sentences and words are also to be repeated, beginning low at first and then raising the voice a little higher and higher till the highest point of the voice is reached. When the voice is weak on the low notes these should be practiced, and when weak on the high notes they should be practiced. High notes should be repeated quickly, and low notes slowly, as it is more easy to do so, but prolongations of both are also necessary. The student in his practice should endeavour to strengthen the compass he is already possessed of, and also to increase that compass by strengthening his highest and lowest notes, and by developing others still higher and lower. The exercises in the chapters on pitch, modification and versatility will be found very useful in developing compass. The following exercise

should be practiced faithfully by the student, together with others which will readily suggest themselves.

High pitch.	E-mi.	Dr. Marigold! Dr. Marigold! Who is that young man hanging round your cart?	Falsetto or Screaming Tone.
Full tone.	D-ray.	Ring joyous chords,—ring out again; A swifter still and a wilder strain, And bring fresh wreaths; we will banish all, Save the free in heart from our festive hall.	Very high tone.
Middle-Do. Full tone.	C-do.	Now strike the golden lyre again; A louder yet, and a louder strain. Break his bands of sleep asunder, And rouse him like a rattling peal of thunder.	Very high tone for joy or alarm.
Semitone.	B-si.	O look, my son, upon yon sign Of the Redeemer's grace divine; O think on faith and bliss!	High tone for pathos or entreaty.
Middle pitch. Full tone.	A-la.	So, they come, they come, Garlands for every shrine, Strike lyres to greet them home, Bring roses, pour ye wine.	High tone.
Full tone.	G-sol.	Come one—come all; this rock shall fly From its firm base as soon as I.	Bold tone of courage.
Full tone.	F.fa.	But the same unalterable Being will still preside over the universe through all its changes, and from his remembrance we shall never be blotted out.	Grave tone,
Semitone.	E-mi.	The Niobe of nations; there she stands, Childless and crownless, in her voiceless woe; An empty urn within her withered hands, Whose holy dust was scattered long ago.	Pathos and Sublimity.

Full tone.	D-ray.	The bell strikes one. We take no note of time, But from its loss ; to give it then a tongue Is wise in man. As if an angel spoke, I feel the solemn sound.	Solemnity.
Low-Do. Full tone.	C-do.	They oared the broad Lomond, so still and serene; And deep in her bosom how awful the scene! Over mountains inverted the blue water curled, And rocked them o'er skies of a far nether world.	Awe.
Semitone.	B.si.	Deep in the earth Groaned unimaginable thunder —sounds [died. Fearful and ominous, arose and Like the sad moanings of November's wind In the blank midnight. Deepest horror chilled His blood that burned before; cold clammy sweats came o'er him.	Deep tone of Love.
Low pitch. Full tone.	A-la.	I am thy father's spirit ; Doomed for a certain term to walk the night And for the day confined to fast in fires, Till the foul crimes done in my days of nature Are burnt and purged away.	Deepest tone of love, Hollow and Sepulchral.

Intensity is a species of loudness, but it has reference to the manner in which the breath is used. The breath is forced upon the vocal cords in a sudden, intense and forcible way, yet the loudness or force of the sound may be restrained. This power is strongly exemplified in whispering to a person who is standing at a distance, there is a certain projecting or penetrating characteristic of the voice, which can

only be expressed by the term intensity. It forms one of the most important elements in penetrating power. In repeating these examples restrain the sound, yet force the breath against the vocal cords in a sharp, intense manner, and endeavor to project the voice to as great a distance as possible.

And the bride-maidens whispered, "'Twere better, by far,
To have matched our fair cousin with young Lochinvar."

O, father, I see a gleaming light,
O say, what may it be?
But the father answered never a word—
A frozen corpse was he.

Joy, joy forever! my task is done—
The gates are passed and heaven is won!
Oh! am I not happy? I am, I am.

Look on that scorched brow, on the crisped locks that fall upon his neck, or on the withered hand that still holds the helm and you will behold shining, even through the smoke and dust, his true, noble manhood. Every scar upon his face, every furrow made upon his brow by the cruel flames, he will carry with him to his grave; yea, even to his resurrectiou, and they shall proclaim triumph-tongued before God's throne his bravery, his loyalty, his faithfulness—"Faithful unto death."

Reach or **Penetrating** power is difficult to explain. It seems to depend to a great extent on the other powers and qualities. The more perfect the voice is as a whole, the greater will be its penetrating power. Reach is the power the voice has of penetrating distances, sounds and other obstacles, and seems to have much to do with pure tone, as the purer the tone is, the greater seems to be the penetrating power. To acquire reach, the voice should be practiced in all its powers and qualities, and also in a strong whisper. The student should endeavor to project his voice to the greatest distance without raising the pitch or increasing the quantity of sound. A good way is to

speak to a friend at a distance so as to make him hear, but care must be used not to change the pitch or volume. In acquiring reach the tone should be struck in the proper way, that is, the vocal cords should come together just as the air strikes them. There should be no superflous breath, but all the breath should be used in sound, none allowed to escape. The tone should be produced forward in the mouth, and it should receive due resonance from the various resonating cavities of the mouth and throat. The tone should be produced softly but vigorously, especially in singing. The aim should be quality rather than force, and if these directions are followed in practice, penetrating power will soon be obtained.

Ever as on they bore, more loud,
And louder rang the pibroch proud,
At first the sound, by distance tame,
Mellowed, along the waters came;
And lingering long by cape and bay,
Wailed every harsher note away;
When bursting bolder on the ear,
The clan's shrill gathering they could hear
Those thrilling sounds that call the might
Of old Clan-Alpine to the fight.

The war that for a space did fail,
Now trebly thundering swelled the gale,
And Stanley was the cry.
A light on Marmion's visage spread
And fired his glazing eye.
With dying hand above his head
He shook the fragments of his blade
And shouted victory!
"Charge, Chester, charge; on, Stanley, on"
Were the last words of Marmion.

Aspirate quality of voice is caused by the rush through the vocal organs of a stream of air too wide and powerful to be converted into sound. The vocal

cords meet after the air has begun to pass through the glottis, and so the breath escapes unvocalized with some, which is converted into sound. It is exemplified in whispering and is the result of extreme emotion and passion. Aspiration may be applied to syllables uttered in every variety of time and to all kinds of stress and intonation. It unites with the other functions of voice to give greater intensity to the utterance of the various emotions. It imparts an air of mystery to what is uttered, and in its whispered form expresses cunning, secrecy, apprehension of evil, and fearful suspense in the presence of danger. The hoarse form of the aspirate expresses impatience, scorn, eagerness, fear, hatred, loathing, astonishment and incomprehensibility. When the aspirate is joined to semi-tonic utterance, it gives intensity to plaintiveness and distress, and when joined to tremor and plaintiveness, it marks the deepest shades of sadness and grief. It also expresses intense ardor and joy. There are three gradations of aspirate quality, according to the intensity of the emotion or passion. They are effusive, expulsive and explosive.

EFFUSIVE ASPIRATE OR WHISPER.

How beautiful this night! the balmiest sigh,
Which vernal zephyrs breathe in evening's ear,
Were discord to the speaking quietude
That wraps this moveless scene.

Leave me!—thy footstep with its lightest sound,
The very shadow of thy waving hair,
Makes in my soul a feeling too profound,
Too strong for aught that lives and dies to bear;
Oh, bid the conflict cease!

EXPULSIVE ASPIRATE OR WHISPER.

Soldiers! You are now within a few steps of the enemy's outpost. Our scouts report them as slumbering in parties around their watch-fires, and utterly unprepared for our approach. One

disorderly noise or motion may leave us at the mercy of their advance guard. Let every man keep the strictest silence under pain of instant death.

All silent they went for the time was approaching,
The moon, the blue zenith already was touching ;
No foot was abroad on the forest or hill,
No sound but the lullaby sung by the rill.

EXPLOSIVE ASPIRATE OR WHISPER.

Lady M. My hands are of your color ; but I shame
To wear a heart so white, [*knock*]—I hear a knocking
At the south entry ; retire we to our chamber ;
A little water clears us of this deed.
How easy is it then! Your constancy
Hath left you unattended,—[*knocking*]—Hark, more knocking.

Hark! I hear the bugles of the enemy! They are on their march along the bank of the river. We must retreat instantly, or be cut off from our boats. I see the head of their column already rising over the height. Our only safety is in the screen of this hedge. Keep close to it ; be silent, and stoop as you run. For the boats! Forward!

Guttural.—This is a deep undertone of a very harsh nature. It is a production of voice so modified by the drawing back of the tongue, and the contraction of the throat above the larynx, that it becomes harsh, dry and impure. The voice is crushed or squeezed, as it were, between the root of the tongue and the sides of the pharynx ; this produces a suffocation of voice, and causes the grating or rubbing which is characteristic of this quality. This quality is of two kinds, according as it is more or less aspirated ; first a soft, choking sound, and second a hard, dry and barking sound in which there is considerable aspiration. The guttural quality is really caused by the malign emotions. In its strong aspirated character it gives a harsh, animal and sometimes fiend-like character to human utterance as in the malice and revenge of Shylock. It can be acquired by ut-

tering the consonants t, d, j, k, g, e, in a harsh tone of voice, and by uttering in the same manner such words as revenge, rage, havoc, fury, rancor, accursed, inhuman, harsh, slave, hence, savage, etc.

Be then his love accursed—since love or hate
To me alike, it deals eternal woe.
Nay, cursed be thou, since against his, thy will
Chose freely what it now so justly rues.
Me miserable! Which way shall I fly
Infinite wrath and infinite despair?
Which way I fly is Hell; myself am Hell;
And in the lowest deep a lower deep
Still threatening to devour me, opens wide,
To which the Hell I suffer seems a Heaven!

How like a fawning publican he looks!
I hate him, for he is a Christian;
But more, for that, in low simplicity
He lends out money gratis, and brings down
The rate of usuance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-worn thrift
Which he calls interest; Curst be my tribe
If I forgive him!

Pectoral voice has a hollow sound, and comes from the chest. The voice is smothered or muffled and seems to be buried in the chest, but the sound is really vocalized in the larynx and vibrates entirely in the chest. Human suffering causes vocal sound to be buried in deep reverberations in the chest cavity, and produces a sound like a groan; this is what we call pectoral quality, which expresses gloom, despair, awe, profound reverence, deep solemnity, and in its aspirated form, anger, revenge, excessive fear, horror and other powerful emotions.

I am thy father's spirit,
Doom'd for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul--freeze thy young blood;
Make thy two eyes, like stars, start from their sphere;
Thy knotted and combined locks to part,
And each particular hair to stand on end
Like quills upon the fretful porcupine;
But this eternal blazon must not be
To ears of flesh and blood; List, list O list!
If thou didst ever thy dear father love.

Avaunt, and quit my sight; Let the earth hide thee;
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!
Hence horrible shadow,
Unreal mockery hence!

Falsetto is the shrill, screechy tone heard when the voice has been forced beyond its natural compass and breaks in producing the high notes. Some voices are mainly falsetto on account of some peculiar arrangement or malformation of the vocal organs. This quality predominates in the emphatic scream of terror or pain, and expresses extreme surprise, mockery, etc. It is used also in imitating the voice of a child, an old man or an old woman.

He said he would not ransom Mortimer,
Forbade my tongue to speak of Mortimer,
But I will find him when he lies asleep,
And in his ear I'll holla—"Mortimer;"
Nay, I'll have a starling shall be taught to speak
Nothing but "Mortimer," and give it him,
To keep his anger still in motion.

John, John, get up you lazy boy.

Nasal quality is caused by an obstruction or closing of the nasal passages by an approximation of the arches of the palate. This quality is what is usually termed speaking through the nose. It may be used in imitating the voice of characters who possess that quality, but of itself it expresses no emotion. Joined with other qualities of voice however, it can be used to express some states of feeling as in the sneer of contempt or derision. The following example from "Darius Green and his Flying-machine," by Trowbridge should be read with nasal tone.

The birds can fly, an' why can't I?
Must we give in, says he, with a grin,
To the bluebird an' Phebe as smarter'n we be?
Just fold our hands an' see the swaller
An' blackbird an' catbird beat us holler.
Doos the leetle chattering, sassy wren,
No bigger'n my thumb, know more than men?
Jest show me that, 'er prove 't bat
Hez got more brains than's in my hat,
An' I'll back down, an' not till then.

The aspirate, falsetto, nasal, guttural and pectoral are impure or bad qualities and no voice can be called a good voice which has any of these characteristics; such bad qualities should be eradicated by careful and patient training. The speaker or reader should have the power to assume any of these impure qualities of voice, in order that he may be able to express an emotion or imitate a character but they ought not to be characteristic of his voice in its ordinary use.

CHAPTER XXIV.

ARTICULATION.

ARTICULATION is the process of forming and joining together into syllables the elementary sounds of speech. These sounds are very numerous, and the number of single elements vary according as the analysis is more or less minute. The English language has twenty-six letters which represent forty-five elementary sounds. These are, first, tonics or those having the largest capacity for prolongation of sound; second, sub-tonics which have a lower degree of vocality than the tonics; and third, atonics; these have no degree of vocality. The sub-tonics and atonics are divided into hard, soft and feeble checks, according as the sound or breath is checked by the organs of articulation in uttering them.

TABLE OF THE ELEMENTS.

TONIC ELEMENTS.

1. a as in arm.
2. a as in all.
3. a as in ask.
4. a as in hat.
5. a as in care.
6. a as in fate.
7. e as in err.
8. e as in pet.
9. e as in eve.
10. i as in pine.
11. i as in pin.
12. o as in old.
13. o as in nor.
14. o as in not.
15. u as in use.
16. u as in rule.
17. u as in full.
18. u as in hut.
19. oi as in oil.
20. ou as in our.

SUB-TONIC ELEMENTS.

Soft Checks.	Hard Checks.	Feeble Checks.
1. z as in azure.	1. b as in bay.	1. l as in lay.
2. z as in zone	2. d as in day.	2. r as in ray.
3. j as in joy.	3. g as in gay.	3. w as in way.
4. th as in then.	4. m as in may.	4. wh as in when.
5. v as in vile.	5. n as as in nay.	5. y as in yet.
	6. ng as in sing.	
	7. nk as in blink.	

ATONIC ELEMENTS.

Soft Checks.	Hard Checks.	Feeble Checks.
1. f as in fee.	1. k as in key.	1. h as in hay.
2. th as in thin.	2. p as in pay.	
3. s as in see.	3. t as in tell.	
4. sh as in shun.		

This analysis is not perfect in all respects, but it exhibits those differences which are generally received by the best authorities on the subject. Exercise in the enunciation of these sounds of the elements is of great importance in acquiring perfect articulation. In enunciating particular attention should be given to the position and action of the organs in forming each sound.

Articulation is one of the most important parts of vocal training. It is effected by the action of the lips, tongue, jaws and palate. A reader or speaker having only a moderate voice, if his articulation is correct, will be understood better, and listened to with greater pleasure than one having great voice power, but bad articulation. The voice of the latter may extend to a greater distance, but the sound is dissipated in confusion ; because the articulation being poor, the syllables and words are jumbled up together, so that it is almost impossible to ascertain the meaning. Where the articulation is good, not the smallest vi-

bration of the voice is wasted, and the speaker finds it much easier to make himself understood. Every sound of the voice is perceived at the utmost distance to which it reaches, and the listener has not that feeling of weariness which comes from too close an attention to a speaker who articulates badly. In a perfect articulation there must be a prompt, neat and easy action of the organs of voice, the words are not hurried over as if in haste to have them uttered, nor are they drawled out slowly through indolence, or thrown out one syllable over the other ; they are not joined together in a mass of confusion, nor uttered separately with an interval between each syllable ; they are neither too short nor too long, nor swallowed, nor forced, nor shot out from the mouth ; they are not trailed nor lisped, nor allowed to slip out in a careless, unfinished manner, but they come from the lips in a perfect state, each organ having its due weight in their enunciation, none having undue prominence. The syllables are neatly struck by the proper organs, clear cut, perfectly finished, in proper order, and of due weight. Good articulation preserves the speaker from exhaustion, as he has to make but little effort in speaking, and there is less expense of vital energy. Good articulation is also an element in the expression of the emotions. It is true that passions may be expressed by inarticulate noises, but the delicate and finer shades of emotion require good articulation, and in general the articulation will partake of the nature of the emotion being smooth, gentle, liquid, hard, harsh and consonantal, according as the emotion is of that nature.

Defective articulation is common, not only among speakers, but also among singers ; indeed it seems to be more common to singers than speakers. This

arises from the desire to get tone rather than articulation. We have heard singers who really did not render song articulate, but merely uttered musical sounds to the tune of the song printed on their paper. They even change the words of the song when the articulation seems to hinder the flow of sound. Examples of such alterations may be found in words and even in whole lines as "Hur forguvarth all thor sorns," for "Who forgiveth all thy sins." All such negligent articulations are improper and ought never to be sanctioned by singers, or tolerated by an audience.

Bad articulation usually springs from careless or slovenly habits. The speaker or reader is unconscious of his faults, and slurs over or mumbles most of the syllables or words in a sentence. It is sometimes due to the sluggish action of the mind and body. This imparts a characteristic to the action of the vocal organs, which produces only a succession of indolent half-formed sounds, more like the mumblings of a dream than the utterance of a wakeful and energetic being. The organs of articulation are under the control of the will; when the thought is clear and precise the articulation will be clear and distinct. In impressive reading and speaking there is no time to think how each sound is to be uttered, hence the vocal organs should be flexible and competent by practice and use to enunciate without difficulty the various sounds of the language. Faulty articulation often springs from want of control of the articulating organs and the degree of control varies in different individuals. Where there is lack of control the remedy is, practice on the elementary sounds, syllables and words. When difficulty arises in uttering certain letters, these letters should be practiced both separately and in combination.

Poor articulation sometimes springs from nervous timidity, the speaker through his flurry and agitation, makes undue haste and the words are thrown out in mouthfuls of vowels and consonants jumbled together. Articulation is marred at times by too much care. The speaker is too particular about uttering every sound and syllable, hence we have a labored, pedantic utterance. Silent letters are sounded, as the t, and e, in such words as soften, often, apostle and epistle. In such an articulation, but little distinction is made between syllables and words, the unaccented syllables are as important as the accented, and propositions, conjunctions and articles are made as prominent as the other parts of speech. It is amusing to hear how important the preposition "to," article "a," and the conjunction "and," become in such speaking. The conjunction "and," as it usually begins a new clause and follows a new supply of breath, is rolled out with so much more force than the rest of the sentence, that it would seem everything else depended upon it.

Imperfect articulation is due sometimes to defective organs, as loss of teeth; the enunciation has a hissing sound, and there is an inability to utter some letters, which require the teeth; or faults in the structure of the mouth, when the tongue is too long or too wide, or sluggish in its motions, when the palate is too high or too low or the teeth badly set. Sometimes the ear is defective, and the person can not distinguish between the different sounds of the vowels, as for instance, he cannot see any difference between a in far, and a in ask, between t and d, b, and p, w, and wh, f and v, th, in thin and th, in though. The remedy for this is a proper cultivation of the ear, so as to distinguish between the different sounds. Another fault consists in slurring over the vowel sounds, or half

enunciating them. We hear it often said: "Take care of the consonants, and the vowels will take of themselves." But this is not always true, and in many cases has been the cause of poor articulation. Some speakers seem to have no idea of vowels, they simply use them as a means of enunciating the consonants,hence their speaking is made up principally of consonantal sounds; it lacks music and harmony, is characterized by abruptness, and a peculiar emphatic sharpness, which is disagreeable to the ear. The vowels must not be neglected, for on them depends harmony of speech, they are of great importance since they are expressive of sounds; the consonants simply being means of stopping the breath, and dividing the sounds so as to form syllables. Both should have due attention, if the consonants are neglected we have simply musical sounds, if the vowels are neglected we have an unmusical sound without any meaning. A good, round, full sound of all the vowels is the characteristic of the delivery of all good speakers; it is the round full utterance of the vowel sounds, which makes the distinction between Italians and other nationalities. Every syllable has an initial or radical, and a closing or vanishing sound. The latter rises through a whole tone of the musical scale above the former. In the word ale the radical is the sound with which the name of the letter a commences, and the vanishing sound is the delicate closing sound, bordering on e in eve, with which the word ends. It is the observance of this radical and vanishing sound that constitutes the refined finish which we hear in the articulation of some speakers. A good articulation demands, that the speaker should be careful about these radical and vanishing sounds. Good articulation

may be treated under five heads: distinctness, correctness, purity, ease, and elegance.

Distinctness is a precise and accurate formation of the elementary sounds. Correctness is the formation of the sounds in their combinations so that they are still accurate and precise.

Purity is the utterance of the vocal elements with pure tone, free from all noises caused by un-vocalized breath, or the use of too much breath for the sound.

Ease is a natural and easy working of the articulating organs so that there shall be no undue effort.

Elegance is a combination of all the qualities so that the sounds flow out in perfect harmony in a smooth and liquid manner. To acquire a good articulation the table of elements should be practiced with particular attention to enunciating the sounds both separate and in combination. A good way is to read any printed matter backwards as it arrests the attention, and causes the utterance of every sound in the words. A good pronouncing English dictionary will help those who have no teacher in getting the exact sounds. Practice on difficult sounds should also be made, and on those where the same or similar sounds come in succession, as :

"Five wives weave withes." "Such pranks Frank's prawns play in the tank." "Pick up the pipe." "Cook up the cook." "A school coal-scuttle." "Six thick thistle-sticks." "Snuff shop snuff: do you snuff shop snuff." "A laurel crowned clown." "Literally literary." "Laid in the cold ground" (not coal ground.) "Oh the torment of an ever-meddling memory" (not a never meddling.)

If, it, ip, ik, it, ip, ik, ip, it, ik, it, ip, ik, ip, ik, it.

If, ith, iv, ith, if, iv, ith, iv, if, iv, ith, if, ith, iv.

Iss, iz, ish, iss, iz, ish, is, iz, ish, is, iss, iz.

In, im, ing, im, in, ing, in, ing, im, ing. in, im.
Il, ib, iv, if, il, iv, il, iv, if, iv, if, il, id, is, id, if, il.
We, ve, re, le, ne, pip, tit, kik, kit, pik, tip, kip.
Ith, sis, shish, sish, sith, shis, shith, tish.

When bad articulation springs from lack of control of the vocal organs, it is well to practice the use of these organs separately. This may be done by certain exercises which bring into use each of the various organs. Since the larynx moves up and down in singing and speaking, as the tone is high or low, it is well to have control of the muscles which move it. To obtain this control move the tongue in various ways, for every movement of the tongue changes the position of the larynx. By opening the mouth widely the larynx goes downward, and on closing the mouth it goes upward. In inspiration it falls down, and the deeper the inspiration, the lower the descent. In sucking and yawning it assumes its lowest position. In expiration it goes up. In singing up or down the scale, it goes up or down, as the note is higher or lower. It assumes its highest position in the act of swallowing. It also occupies different positions in whispering the vowel sounds oo, oh, ah, oi, ee. It is lowest for oo, and highest for ee. By practice of the above a command over the larynx can be obtained. To obtain control of the other organs stand before a mirror and practice the following exercises:

FOR MOUTH, LIPS AND JAW.

1. Open the mouth as widely as possible so as to examine the various parts inside the mouth. Then shut the mouth again. Do this several times.

2. Open the mouth and put two fingers between the teeth, smile so as to draw the corners of the mouth

sideways, then change the shape of the mouth by protruding the lips as in whistling.

3. Close the lips firmly, then smile drawing the corners of the mouth as much sideways as possible, then protrude the lips as in whistling, but still keeping them firmly closed.

FOR THE TONGUE.

1. Stand before the glass as before, with the mouth wide open. Put the tongue out straight as far as you can, then draw it quickly back, and let it lie flat and low, but touching the lower teeth all round.

2. Put the tip of the tongue against the lower front teeth, and push it out as far as possible, this will roll it up, then draw it back as in Exercise 1.

3. Keep the root of the tongue as flat as possible, raise the tip and push it slowly, but perpendicularly towards the roof of the mouth, then lower gradually to its original positions.

4. Raise the tip of the tongue in the same way as in exercise 3, and move it gradually from one side to the other, so that the point describes a semi-circle.

The Soft Palate is the soft, movable partition we see at the back of the mouth. The veil of the palate makes a sort of curtain at the back of the mouth and forms a partition between the mouth and nasal passages. When it is raised it closes the opening from the mouth to the nostrils, and the vocal currents pass entirely through the mouth, when it falls upon the tongue the passage to the mouth is closed, and the vocal current passing through the nostrils produces a nasal tone.

In exercising the soft palate:

1. Make a gaping effort and this will raise the soft palate.

2. Breathe through the mouth, this will raise the soft palate ; the uvula will be in its normal shape and position.

3. Breathe through the nostrils with the mouth open, and the soft palate will fall, the tongue rise and shut the mouth at the back from the nostrils. Give out the breath in the same way, and the mouth will remain shut at the back.

4. Draw in the breath through the nostrils with the mouth wide open, but keep the tongue still and flat. This will make the soft palate come down smartly. Give out the breath through the mouth and the palate will rise again.

These exercises are to be repeated several times, but not to such an extent as to produce fatigue. They will be found useful in the cure of defects of speech, such as lisping, stuttering and stammering. As these defects are more or less connected with imperfect articulation, we will say a few words in reference to them. There are various causes for these impediments, some being constitutional defects in the organs themselves, such as hare-lip, cleft-palate, abnormal length and thickness of the uvula, enlargement of the tonsils, abnormal size of the tongue, and defective formation of the lips and teeth. For the eradication of these defects the best source is the skilful surgeon or dentist. When the defects of speech are due to an improper use of the organs of speech, or an inability to make proper use of these organs, the remedy is, due care and attention to the rules and directions for a correct use of the vocal organs, and the methods of eradicating defects.

A syllable or word may commence with a vowel followed by a consonant, or a consonant followed by a vowel. When the syllable begins with a vowel the

oral cavity is more widely open than when it commences with a consonant. When a syllable is uttered which begins with a vowel, it is only necessary to close the cavity of the mouth sufficiently to produce the consonant. This is easily done, but some stutterers are unable to do this with ease, especially vowel stutterers, who find it difficult to adjust the vocal organs so as to produce certain vowel sounds. When the syllable commences with a consonant, the cavity of the mouth is closed more or less, according to the consonant, and it is necessary to open it in order to join the consonant to the vowel. This is much harder to do, as an adjusting of the cavity of the mouth is not only necessary, but also an opening of the glottis, and sound must be produced in the larynx. Stutterers find this very difficult to accomplish. Some are able to join certain consonants to particular vowels and not to others, while others are unable to join some consonants to any vowels whatever. As we have already said, some vowels require a greater opening of the mouth than others; this is also true of the consonants; in joining consonants to vowels, and vowels to consonants, it is easier to join those vowels and consonants together which require a position of the vocal and articulating organs more nearly alike. It will be harder to join the closest consonant to the openest vowel than to the closest vowel; it is still easier to join the consonant, which requires the most open position of the mouth to the closest vowel. These facts should be borne in mind by the teacher when striving to eradicate faults of speech from his pupils.

Lisping is usually due to enlargement of the tongue, or an improper use of it. In lisping the tongue cleaves to the roof of the mouth, or is pushed against the upper front teeth, and to cure it, the exercises for con-

trolling the movements of the tongue should be practiced.

Stammering is connected with vowel sounds, or combinations of vowel sounds. It is a difficulty or inability to properly enunciate some of the elementary speech sounds, and may be accompanied by slow, hesitating or indistinct delivery, but it is not attended with frequent repetitions of the initial sounds, and convulsive efforts to overcome the difficulty. The stammerer can vocalize the sound in his larnyx, but he is unable to regulate his tongue, palate or lips so as to form that sound into a distinct vowel, and therefore the hearer can not distinguish what the sound is. It is a defect in the delivery of individual letters, and can be detected by separate repetition of the letters of the alphabet.

Stuttering is a difficulty or inability to utter certain sounds which is manifested by frequent repetitions of the initial or other elementary sounds, and is always more or less attended with muscular contortions. It is generally associated with the enunciation of consonants, especially the explosives and sibilants, but is sometimes connected with vowels. The letters of the alphabet can generally be enunciated separately, but stuttering is detected when the letters are joined into syllables or words. The stammerer can vocalize the sound in the larynx, but cannot control the articulating organs, so as to give that sound its character. The stutterer is able to control the articulating organs, so as to produce the initial or other sound, but can not control the larynx so as to join the succeeding to the initial sound; hence his repetition of the first sound, in order to join the second to it. The first is generally a consonant and the second a vowel, and the difficulty is to join the two

together, so as to show whether the word begins with ba, bai, bee or boo. To eradicate these defects is necessary: 1. Acquire a habit of calm, self-possession, free the mind from all fear and trepidation, and avoid all cause of excitement. 2. Place the upper surface of the tongue against the roof of the mouth, with the point of the tongue immediately behind the upper front teeth. This is the proper position for the tongue on all occasions when it is not in active use, and the one from which it can be most readily moved for the purpose of uttering those sounds over which the tongue has control. Some persons keep the tongue at the bottom of the mouth with the tip against the lower front teeth, in which position it is utterly impossible to enunciate the linguals, until the tongue without their knowing how, goes to the roof of the mouth and they are able to utter the sound.

3. With the tongue against the roof of the mouth as above; draw in a full, deep breath through the nostrils. Sound cannot properly be produced unless there is an ample quantity of breath. After the breath has been calmly received in this way, emit it slowly in the sound which you wish to enunciate, but strike the sound at the beginning of the expiration, not at the end. One cause of impediment is the uttering of the sound at the end of the expiration when there is not sufficient air to produce the sound. This causes a lack of harmony between the expiration and the bringing together of the vocal cords. As the expiration or giving out of the breath begins, the vocal cords should be brought together in order to produce the sound. Be careful before beginning to speak to inflate the lungs in the proper way, and at every pause in the discourse; improper respiration is often the cause of these impediments. In

giving out the breath care should be taken to control thoroughly its outward passage. The breath should be economized, none of it should be allowed to escape unvocalized, and it should come easy, steady, and gradually, not in jerks or gasps.

4. The pupil should be careful to understand thoroughly the precise formation and clear sound of every letter in the alphabet, and care should be taken that the lips, teeth and tongue perform strictly their exact function in the enunciation of these letters. Compare and form accurate notions of the corresponding sound, which exists between the termination of each syllable or word, and the sound of the letter which ends it, as m in the word them, e in thee, n in then, g in go, etc.

5. Be careful to avoid the bad habit, which is so common among stammerers and stutterers, of keeping the lips apart and the mouth open. This is a cause of speech impediment, and is very injurious to clear articulation, besides giving a vacant, silly look to the face. The conquering of this habit is one of the first steps in the cure of impediments of speech. Keep the mouth closed and let respiration be carried on through the nostrils.

6. The person who has any impediment in his speech should be careful to avoid all hasty, careless slurring of words. He should give every syllable its proper quantity by dwelling on the vowel if it is long. He should be slow and deliberate in his reading and speaking. The pupil may read words with his teacher, the teacher reading the same words at the same time. He may also use rhythmical movements of the hands or feet at the same time he is reading or speaking, so as to help and regulate the actions of

speech by co-ordination with the hands or feet. Light gymnastic exercise, such as the use of dumb-bells, etc., will be found of great value in eradicating these defects.

CHAPTER XXV.

ACCENT AND PRONUNCIATION.

ACCENT is the stress laid upon distinct syllables to render them distinct or prominent. It is made by increasing the time of uttering the syllables, by a greater degree of stress laid on it, and by raising the pitch of the accented syllable. The accented syllable is determined by custom, except in a few cases where the meaning of the words determine the accent.

Accents are primary, secondary and tertiary, according to the degree of increase in time, stress or pitch. *Primary* is the principal accent in a word, and has the greatest degree of time, stress or pitch. *Secondary* is next in importance, and *tertiary* is the least in value. Words of two syllables have only primary; secondary accent occurs in words of three or more syllables. The tertiary appears in words of five or more syllables. Accent adds unity and variety to the sound of words, it expresses their different meaning which otherwise would have the same sound. Accent is also an element in rhythm, as the distribution of the accented and unaccented syllables forms a recurrence and variety which is pleasing to the ear as:

EXAMPLES FOR PRACTICE.

Antecedent.	Decease.	Incense.
Antelope.	Decimal.	Incipient.
Anthracite.	Defalcation.	Incorrigible.
Anticipate.	Deference.	Inseparable.
Antipathy.	Deficit.	Irreparable.
Antipodes.	Deteriorate.	Irrevocable.
Antiquarian.	Ducat.	Jocose.
Apology.	Egregious.	Joggle.
Apostrophe.	Eligible.	Longevity.
Committee.	Emanate.	Luxuriant.
Commonwealth.	Facetious.	Loquacity.
Compatible.	Flippant.	Lugubrious.
Competent.	Funeral.	Recondite.
Complacency.	Gigantic.	Refluent.
Concise.	Gondolier.	Rescission.
Contrite.	Habituate.	Referable.
Conflagration.	Heinous.	Saponaceous.
Conjugate.	Hymeneal	Seneschal.
Consignee.	Illegible.	Theocracy.
Cucumber.	Illuminant.	Tintinnabulation.
Crevice.	Impulse.	Psychical.
Decalogue.	Incense (n.)	Pharmaceutic.

Accent has an important effect on articulation, as it regulates the force of the syllables in a word. The accented syllable is usually given with more precise articulation and more exactness in regard to the quality of sound than the unaccented, hence it is important to pay close attention to the unaccented syllables, so that the true quality of sound may be given to them. Some give the sound of a in abstract correctly as the accent is on it; but take a similar word, as abscond, where the accent is on the second syllable, and the ab becomes ub, thus ubscond; uccord for accord is another example. This applies to the initials ad, ag, al, am, an, as, ap, at, ob, op, etc., from the same cause; such words as opinion, proceed and emit are

pronounced upinion, pruceed and imit. The sound is properly given when the accent is on the letter, but when it is shifted to the next syllable the sound is obscured. This is an error in articulation, but it seems to be due in the main to the position of the accent. Accent is a matter of education and will appear perfect, or defective among the people of different nations speaking the same tongue according as they are more or less educated, hence it is wrong to say we tell a foreigner by his accent. We often hear it said, that we know a man to be English, Irish or Scotch from his accent. This is not correct; it is not by his accent that we know him, but by the peculiar sound he gives to the vowels and the words he uses, thus a Scotchman says fayther for father giving a the sound of a in fate, jist for just, wahter for water, giving a the sound of a in ark instead of a in all. There is something also in the sound of the voice by which we tell nationality, the educated Englishman or Scotchman usually having a rounder and fuller voice than the American.

Pronunciation is the oral speaking of words according to good usage or custom. It consists in giving the proper sounds of vowels and consonants, and the distribution of accent on the proper syllables. *Correct pronunciation* is free from the errors of uneducated or negligent custom, and the caprices of pedantry. It agrees with the current of cultivated minds and does not pander to peculiarities or mere authority of individuals. Good taste in pronunciation allows freedom of choice in the mode of pronouncing words liable to variation in sound or accent, but it requires compliance with every fixed point of sanctioned usage. When a word is rightly articulated it is properly pronounced. Pronuncia-

tion is the enunciation and proper combination of the sounds of our language, the symbolization, or means of representing these sounds should conform to the pronunciation, not the pronunciation to the symbolization, hence we cannot always depend upon the symbolization for the pronunciation. This is especially so in English which has no symbolization of its own, but adopted that of another language. Pronunciation has kept changing, but symbolization has not changed in the same degree, and we are now very far from representing by symbols the true pronunciation. If we will examine our language we will find that some sounds are represented in many different ways, thus the sound of i as in pin is represented by fifteen different signs, and other sounds are just as badly represented. In order to correct this imperfect symbolization the phonetic system of spelling is advocated by many prominent scholars in our day. Our language is in a a more chaotic state than other languages in its system of representation of sounds, hence its pronunciation is very difficult. A good pronunciation is an element of power in delivery, it makes the words of a speaker acceptable to his hearers, because they appear bright and clear cut, easily understood, and do not antagonize the listener by some slovenly habit or defect. Bad pronunciation repels the hearer because the words appear defaced and blurred.

In good pronunciation words are thus pronounced as a unit, but their unity is due to several causes; in words of one syllable it is due to a single impulse of the voice. Words of more than one syllable have one primary accent, and the other accents being secondary, there is still unity. The sounds composing such words are cemented together, by what are called transition

sounds, that is, sounds made by the voice in passing from one element of the word to another. This sound is caused by the breath, which does not stop while the organs of voice are passing from the formation of one sound in a word to that of another, but still flowing on, joins together the other sounds making the word a unit ; the word is also unified by a pause before and after it. Transition sounds do not appear between words, but between the elements that make up the same word.

Errors in pronunciation are very common, hardly any speaker is free from one or more mistakes in this respect. Some errors are peculiar to certain parts of the country; thus in New England the final ing is often pronounced in, and long u in many words is pronounced like oo, as dooty for duty, institoot for institute, noose for news, endoo for endue, endoor for endure and many other words of a like nature. The most appropriate name that can be applied to such a pronunciation of this letter is baby talk. Some years ago this method of pronunciation was taught in our public schools, but it is entirely without authority. In pronouncing such words as dark, heart, large, etc. it is common in some parts of the country to pronounce the a as a in all, thus : dawk for dark, hawrt for heart, lawrge for large. Another common error is to pronounce law as lawr. This putting on of an extra r to the end of some words is also peculiar to certain localities, and the persons who commit this mistake do not usually perceive it. In order to correct mistakes in pronunciation the student should read words in the dictionary, marking those he has been in the habit of mispronouncing and make it a part of his daily exercise to go frequently over these words till he has thoroughly mastered them. To acquire a correct pro-

nunciation it is essential to understand the sounds of the language and the proper mode of their formation. These sounds are represented by various characters.

1. *A as in arm, is represented by a, an, e, a.*—In forming this sound the mouth is open, the organs in their natural position and farther apart than in any other sound, and consequently it is capable of more vocality than the others. The sound strikes against the anterior part of the hard palate or roof of the mouth resonating equally through the head and chest. The tongue lies on a level in the forward part of the mouth, while it is arched slightly at the back, and the lips sit well apart.

Are, avaunt, calm, calf, aunt, gaunt, flaunt, sergeant, hearken, rather, almond, haunt, jaundice.

2. *A as in all, represented by a, an, aw, oa, ou.*—This is formed by rounding the opening and cavity of the mouth a little from the position of the last, and throwing the resonance farther back. In its production there is the greatest depression of the base of the tongue, which is slightly grooved; the jaw is in its lowest position, and the sound has greater depth and breadth than any of the tones reverberating in the throat and chest.

Alder, fall, ball, alter, ought, avaunt, sauce, awl, bawl, awe, broad, groat, wrought, saucer, sought.

3. *A as in ask, represented by a, au.*—In forming this sound the mouth cavity is flattened a little from the position in a, as in arm, and the corners of the mouth are drawn a little farther from each other. This sound is intermediate between a in arm and a in hat. Mispronunciations of this element are the use of a in arm and a in care in its stead.

Aft, after, aghast, answer, ant, bask, cast, clash, craft, draft, draught, blanch, grass, pant, pass.

4. *A as in hat, represented by a, ai.*—This is formed by a position of the mouth organs, which differs from the position of a in ask as that differs from a in arm. The mouth is open and the middle of the tongue is depressed backwards; this is often confounded with a in ask and a in care.

Apple, actual, adapt, agile, apparel, bade, band, can, bank, plaintain, lamb, fan, land, man, land, plaid.

5. *A, as in care represented by a, ai, ay, e, ea, ey.*—In forming this sound the mouth is still further flattened, and the corners drawn a little more apart. It differs but slightly from a in hat. The vocal passage is modified by the root of the tongue, and the parts immediately above the larynx. There is a slight elevation of the fore-part of the tongue which directs the voice against the palate a little further forward than the a in hat. It is connected with the sub-tonic r, which no doubt has much to do with its distinctive character.

Air, bare, bear, chair, fair, hair, pear, e'er, there, where, lair, prayer, rare, ne'er, tear, wear, glare.

6. *A as in ale, represented by a, aa, ae, ai, ao, ay, e, ea, ei, ey.*—This is the flattest of all the tonics in a, and is formed by still further flattening the mouth and drawing the corners further apart. The tongue is still further depressed. It is really a diphthong which terminates with the sound of i in pin, and hence has a strong vocality.

Able, aerie, date, dairy, eyre, feign, gauge, yea, gaol, pray, quail, they, nay, may, waive, pain, male.

7. *E as in eel, represented by e, ee, ea, eo, ey, ae, i, is oe, way.*—This is the closest of the lingual vowels. In its formation the tongue, as it rises convexly with the arch of the palate is arched, the point directed horizontally to guide the sound out of the mouth

without striking the teeth, and the tongue itself presses laterally against the palate and back teeth. The teeth are about one-fourth of an inch apart, the lips slightly apart, but nearly parallel, and there is only a narrow opening between the middle of the tongue and palate through which the voice issues. Faults in enunciating this sound are the depressing of the tip of the tongue behind the lower front teeth, and confounding it with i in pin.

Eve, me, feet, freeman, beard, pea, ear, key, leg, Ægean, Cæsar, pique, profile, grieve, either, people.

8. *E as in err, represented by e, ea, i, y.*—The oral channel in forming this sound is enlarged by the depression of the fore-part of the tongue from its position in a, as in ale. The tongue is raised a little from its position in a, as in arm, the mouth cavity is contracted slightly from that of a in arm and the vocal resonance is thrown a little higher up. The position is really midway between a in arm and e in eve. The sound is similar to u in but, and is often confounded with it. It is generally followed by r, which gives it a peculiar character. It is the sound uttered by sheep in bleating.

Alert, berth, term, erst, earl, earnest, earth, birth, birch, dirge, myrrh, myrtle, fern.

9. *E in pet, represented by e, ea, ei, eo, ey, a, ai, ie, oe, u,* —In producing this sound, the vocal passage is modified by the root of the tongue and the parts immediately above the larynx. There is a slight elevation of the fore-part of the tongue from its position in u as in up, which directs the voice against the palate further forward than in u as in up. It is formed by flattening the mouth cavity a little from the position in e as in err, and raising the tongue a little more toward the roof of the mouth.

Bed, berry, bread, heifer, leopard, again, ate, (did eat), friend, parliament, fetid, bury, poem, realm, said.

10. *I as in pine, represented by i, ai, ei, ey, eye, ie, y, wy.*—This is properly a dipthong compounded from the Italian a as arm, and ee as in eel, the position of the organs are therefore a combination of the position of these two, or a slide from the one into the other. The sound commences with the organs in a very open state, the roof of the mouth being raised higher than in the most open of the tonics in a, and the corners of the mouth drawn further apart. From this position the tongue and the roof of the mouth approach each other, till it closes with the sound and position of i in pin.

Time, mind, Bible, aisle, height, eyes, eye, flies, die, dyer, edify, gyration, guy, buy, vie, hydrometer.

11. *I as in win, represented by i, ai, ei, oi, ui, e, ee, ey, ia, ie, a, ay, o. w, y.*—This is one of the feeblest of the tonic sounds, as it is formed with the organs near together. The position is intermediate between a as in ale, and ee as in eel half way to that of a in ale. It is therefore similar in position to the close of the sound of i as in pine and might be said to be a section cut off from the end of that tonic.

Bid, pit, bargain, foreign, forfeit, galley, rallied, rally, tyranny, busy, rapine, mirror, agile.

12. *O as in not, represented by o, ou, ow, a, au.*—This sound is formed by rounding the cavity of the mouth and the aperture of the lips a little from their position in a, as in arm.

Bond, allot, cough, trod, was, gone, shone, moth, froth, cloth, cauliflower, closet, dross, floss, float.

13. *O as in nor, represented by o, eo.*—This is formed by rounding the aperture of the lips still more, and

by enlarging the back cavity of the mouth, so as to throw the vocal resonance further down. This sound is often confounded with a, as in all, from which it differs but slightly.

Born, corn, adorn, George, morn, form, morning, effort, forfeit, horse, snort, morsel, north, ordain.

14. *O, as in old, represented by o, oo, oa, ow, ao, eo, au, eau, ew.*—This sound is really a dipthong, produced by a slide from a as in arm to u as in rule. It is formed by rounding the mouth cavity, and lips into a circle. The tongue should be well depressed, and the lips should not have a pursed projection, as this is one of the faults in enunciating the sound.

Alone, adore, no, toe, beau, doe, lo, roe, tow, hoar, door, dough, floor, four, mellow, pour, sew, soul.

15. *U as in hut, represented by u, ou, o, oe, eo.*—This is formed by relaxing the circular position of the lips a little from that occupied in o as in old, and by permitting them to recede a little further from each other. In its enunciation the mouth is well open and the lips retracted, so as to uncover the edges of the teeth. This sound can easily be obtained by endeavoring to form long o, without using the lips. It is sometimes confounded with o as in not.

Bulge, burden, burn, rough, couple, double, dove, come, done, ducat, dust, gum, dungeon, glut.

16. *U as in full, represented by, u, o, oo, ou.*—Produced by bringing the lips a little nearer together than in u in hut. When correctly formed, the base of the tongue is depressed, and the lips evenly approximated. The lips should not be thrust out like a funnel as is sometimes done, but the corners of the lips should meet, the central edges approach each other without projection, and the base of the tongue

is depressed firmly, so as to round off the angle of the neck and chin.

Pull, bull, wolf, Wolsey, woman, good, hood, hook, crook, look, should, could, stood, would, bosom.

17. *U, as in rule represented by u, ue, ew. o, oo,oe, ou, oeu, wo.*—The same as u in full, except that the lips are brought a little closer together.

Plume, prune, accrue, flue, shrew, crew, drew, lose, to, who, groom, hoop, hoof, canoe, amou, bousy.

18. *U as in use, represented by u, ue, ui, eau, eu, ew.* —This is a diphthong beginning with y, as in yet and ending with u, as in rule. The great error in pronouncing words with this sound, is to pronounce such words as allure, new, induce, assume and tune as if they were spelled alloor, noo, indooce, assoom and toom. Such pronunciation is baby talk.

Assure, attitude, hue, juice, beauty, feud, few, hew, purlieu, purview, student, tube, tulip.

The dipthongs represented by two signs are oi, as in oil and ou as in our.

1. *Oi, as in oil represented by oi, oy.*—This dipthong is a compound of a, as in all and e, as in eve. For a as in all the root of the tongue is depressed and its surface concave, while in e, as in eve the root is elevated, the surface convex and the lips slightly contract the labial aperture as the tongue rises. These two have to be combined into one to produce oi, as in oil, beginning almost with a, as in all and closing nearly with e, as in eve.

Assoil, boil, coil, boy, coy, annoy, soil, joy, toil, foil.

2. *Ou as in our, represented by ou, ow.*—This is a sort of slide from a in arm to u in hut. It is often mispronounced by placing a or e before it, and giving it a sort of nasal sound, as keow for cow, haouse for house.

Account, bough, doubt, allow, cow, enow, flour.

H, as in hay.—This is simply an aspirate or whispered emission of the breath through the open mouth. It is generally a whisper of the sound which follows, the organs assuming the same position as for that sound.

CONSONANTS.

3. *P as in pay, represented by p, gh.*—Formed by a steady equal contact of the lips, which retains the breath, and a rapid separation of the lips, permitting the breath to escape. If the contact of the lips is not firm enough, the sound will be f, not p, and if the action of the lips is heavy, the p, will not be heard at the end of the words. The sound is an obstruction of breath with no vocality, but a slight explosion of breath at the finish. The separation of the lips should be uniform, free from all faults of trembling, weakness and pouting, opening only a part at the time.

Ape, apple, deep, dap, gap, flap, hope, hiccough.

4. *B, as in bay.*—This is formed in the same way as p, except that the breath is vocalized, in addition to the compression and explosion in p.

Abbey, dabble, fable, gable, mob, nob, back, bath.

T as in tell, represented by t, ght.—In the formation of t, the edges of the tongue are laid against the front and sides of the mouth, so as to completely obstruct the breath, and the flat surface of the end of the tongue presses against the front of the roof of the mouth, and the tip touches the upper gum. While the tongue is in this position, there is a continued pressure of the breath against it, so that when a central opening is made in front by a removal of the whole tongue from the palate, the breath will issue with an explosive sound. It is possible for the breath to es-

cape at apertures made at any part of the tongue but all openings except the front central one form the sound imperfectly, and constitute faults in the utterance of this letter. T, before l, however, is formed by the breath escaping through a lateral aperture, and before u, by escape through a nasal opening.

Pat, bat, mat, potato, stop, bright, might, light.

5. *D, as in day or die.*—This bears the same relation to t, that b does to p, it is formed in the same way as t, but the voice is exerted while the tongue is in contact with the palate, and a muffled sound is heard. In phonetic terms t is light, and d is heavy.

Bad, mad, sad, door, drain, drunk, dowdy, doughty

Ch as in chair.—This sound is nearly, but not quite equivalent to the sound of tsh. The sound is a sort of compound, the first element of which is formed by applying the upper flat surface of the tongue near the tip to the gum a little higher up than the gum of the upper front teeth, and a relaxation of this contact produces the second element ah. The two elements are so closely blended that they have the effect of one sound on the ear.

Child, chase, chain, much, touch, church, chill, chart.

6. *J, as in joy represented by j, g.*—This is formed in the same way as ch, except that the breath is vocalized, making a heavier sound. Ch is light, and j is heavy.

Cajole, enjoin, judge, injunction, germ, hedge, page.

7. *K, as in key, represented by k, c, ch, ck, g, gh.*—This sound is formed by placing the back part of the tongue against the posterior part of the palate, and speaking in a half audible sound. The point where the tongue comes in contact with the roof of the mouth varies before the different

vowels. For some the point is a little farther forward than for others. The fore-part of the tongue should not be thrust down into the bed of the jaw or against the front teeth, but should be kept as nearly horizontal as possible. Stammering in this letter is often caused by pushing the middle of the tongue up, and pressing with the point against the lower front teeth.

Duke, dyke, back, crime, archives, quack, kick.

8. *G, as in gay, represented by g, n, x.*—Formed in the same way as k, except, that the breath is vocalized. This effort of voice is made during the contact of the tongue and palate.

Gave, gone, gun, exaggerate, examine, exalt, exert.

9. *F, as in faith, represented by f, gh, ph.*—This is formed by placing the middle of the lower lip against the edges of the upper front teeth, while the breath is forced against them; followed by the rapid withdrawal of the lip to finish the articulation. In forming this sound the upper lip should not move, and the lower lip should only rise sufficiently to press against the upper teeth.

Fife, fee, cough, enough. Phillip, phantasy, haft, waft.

10. *V, as in van, represented by v, f, ph.*—Formed in the same way as f, except that the breath is vocalized more, f is light, v is heavy.

Vile, avail, ivy, of, over, nephews, Stephen, eve.

11. *Th, as in thing*—This is formed by placing the front edge of the tongue against the inner surface of the upper front teeth, and causing the breath to escape over the sides of the forepart of the tongue. The breath is aspirated, and the lips slightly parted in uttering the sound.

Bath, birth, both, breath, forth, fifth, hath, kith.

12. *Th, as in then*—This is formed with the organs in the same position as th in thin, except that the tongue is not so high up and the breath is vocalized.

Bathe, beneath, breath, burthen, blithe, hither.

13. *S, as in see, represented by s, c.*—This is a hissing sound, formed by pressing the sides of the tongue slightly against the roof of the mouth. This leaves a small aperture for the emission of breath over the centre of the fore-part of the tongue, while the tongue itself is in contact with the teeth and gum, so that the breath cannot escape anywhere but through this aperture. This aperture should be squared sufficiently to allow the emission of breath through the mouth without touching the teeth. If the tip of the tongue projects it will touch the teeth, and modify s into th, and we will have the prattle of childhood, a "thort of childish thound" which should be avoided. The finish of the articulation of a is made by the retraction of the tongue from the position described above.

Safe, son, certain, cycle, ace, brace, fuss, grass, kiss.

14. *Z, as in azvre, represented by z, s, ss.*—This sound is cognate with s in see. It is formed by placing the flat surface of the tongue against the roof of the mouth with the teeth brought almost together, and the vocalized breath is forced out between the tongue and the teeth. The sound is a buzz like s in measure.

Razure, seizure, glazure, Asia, brasier, crozier, scission.

15. *Z. as in zone represented by z, x, c, s.*—This is also similar to s, in see, and is formed by pressing the edges of the tongue near the tip against the roof of the mouth, near the front teeth, the teeth being nearly closed. The vocalized breath is forced

through the aperture thus formed in a buzz. The position is similar to that of s in see, except that more of the tongue is brought into contact with the roof of the mouth. S, in see is light while the sounds of z are heavy.

Zodiac, zunic, Xenophon, xiphoid, discern, sice, suffice, use, abuse, desert, presume, design, desire, resort.

16. *Sh as in shun, represented by sh, sc, s, ss, c, ch, t, x.*—This sound is similar to z in azure, except that the breath is aspirated instead of being vocalized. In this sound the point of the tongue is drawn inward from the position in s, as in see, and the middle of the tongue rises slightly within the arch of the palate.

Sash, shrove, shrink, ocean, facial, nescient, chagrin, chaise, nauseous, passion, virtuous, noxious, fixture.

17. *L as in lay.*—This sound is formed with the mouth open, as in the position for e in err. The fore-part of the tongue is in contact with the front roof of the mouth and there is an uninterrupted current of pure sound flowing over the sides of the back of the tongue. The sound thus escapes freely on both sides of the point of contact, and the fore-part of the tongue being removed from its point of contact the articulation of the letter l is accomplished. Without the removal of the tongue the sound would be a vowel.

Oil, owl, earl, isle, loins, melon, lively, lovely, little,

18. *M as in may.*—This is produced by a gentle compression of the lips and a steady and free expiration of the whole volume of sound through the cavities of the nostrils. It is a murmur in the head and chest similar to that of b, and the more tight the lips are pressed the more intense is the sound.

Arm, cram, doom, fame, groom, hum, jam, ram, sum.

19. *N as in nay.*—This is produced by placing the flat surface of the fore-part of the tongue in contact with the front roof of the mouth near the upper front gums, and passing the sound freely through the nostrils as in m. The lips are freely apart.

Nun, noon, noun, nine, stolen, barn, name, fan, ken.

20. *R as in ray.*—In the formation of this sound the mouth is open, about as in a in arm. The middle of the tongue is raised up towards the roof of the mouth, and the tip of the tongue vibrates against the ridge of the upper gum. In final r, or r as in far, the tip does not touch the gum but is curled back, producing a slight vibration. The voice passes through the mouth.

Ray, raw, wry, pray, bar, fir, nor, cur, hire, err.

21. *W as in way, represented by w, u, o.*—This sound is connected with u in rule. The organs are in the same position except that the lips are brought closer together. An effort of voice is produced which resembles oo, and the articulation is finished by a smart recoil of the lips for the utterance of the following vowel.

War, awake, well, assuage, conquest, choir.

22. *Y as in yet, represented by y, i, j, u.*—This is formed in the same way as i in pin, except that the middle of the tongue is raised nearer the roof of the mouth.

Yellow, youth, million, scullion, guardian, guerdon, guide, Hallelujah, yield, use, spaniel, vitiate, year.

23. *Wh as in when.*—This is the voiceless or light form of w. It commences with an expulsion of whispered breath, the lips being in the position for w. The breath is then slightly aspirated, the lips

are closely approximated, and then rapidly separated and the breath unobstructed.

What, wheel, wheeze, whelk, whale, whet, whey, which, wherry, whelm, whelp, whim, whip, whirl, whisk, while.

24. *Ng as in sing, represented by ng, n.*—This is formed by placing the back-part of the tongue in contact with the corresponding part of the roof of the mouth and permitting the voice to pass through the nasal cavities.

King, gang, spring, sung, young, length, strength, anger, angle, ankle, anchor, cinque, clank, conquer.

25. *Nk as in blink, represented by nk nc.*—In forming this sound the organs are placed in the same position as for ng, but the sound is shut or stopped off by the atonic k.

Blink, kink, shrink, sink, cunctation, cunctator.

EXERCISE IN PRONUNCIATION.

PROLOGUE TO THE INTERESTING STORY OF ARCHIMEDES.

In the incisive heroism of chivalric viragoes, the prescience of this sage saw a warranty for the reparable character of the seemingly irremediable ills of medieval European archives. But he was ever indisputably in a quandary, as to synonyms in the nomenclature of his recondite system of leverage without levers, as well as to accessory queries concerning aqueous cements. Therefore he divested himself of his exquisite cerements, and issued from the isolation of his Byzantine mausoleum to write a memoir of his predecessors that should be an irrefutable and irrefragable panegyric. Without premonition he raised a sonorous diapason, which rose into the azure, and reached the tympanums of the vegetable souls, who beyond the horizon, and beyond the zodiacal light keep tryst, and utter lamentable orisons without respite. But contumely, incomparably acrid has been the guerdon of the philosophic sage, whose medullary column has long being deliquescent. He shared the fate of that dynasty of Syracuse, for whose sovereign he labored with fidelity and without relaxation. Wherefore his memory is perfumed with the perfume of anticipatory inquiry, and the record

of his presentations to our knowledge is the prelude to the extraordinary epochs that have followed. He was a placable man exemplary in his conduct and economical in his habits. He was peremptory with his children, but gladly helped in their pleasures and vagaries. The generosity of his nature is seen in that he one day met an Arab named Calliope in Palestine, coming from the Italian exarchate, and divided with him his plethoric store of supplies. He always made his perorations ancillary and adjutory to his addresses and held it obligatory to give due advertisement of the meeting of the legislature. In view of all this, and to compensate for the state of his finances, which compelled him to live in squalor, we concentrate our efforts to sing a consolatory idyl as his requiem.

CHAPTER XXVI.

MODIFICATIONS OF VOICE.

Pitch or Place in the Scale is a modification of voice due to the number of vibrations in each note. The more rapid the vibrations, the higher the pitch; the slower the vibrations, the lower the pitch. Pitch differs both from force and quality of sound. It is that peculiar sound of the voice, which we call high or low. A person is said to speak in a high or low tone, that is, in a high or low pitch. The higher the tone is, the shorter the length of the vibrations, and the lower the tone, the longer the vibrations. The student must be careful about confounding high and low pitch with loud and soft. Loud and soft are terms used to describe the quality or power of voice, not the pitch. One may read with a loud or soft voice, and yet the pitch may be high or low according to the sentiment. We make use of the high key or pitch when we wish to be heard at a distance, because the sound being more acute or sharp, the same degree of force can be heard at a greater distance in a high pitch than a low one. A low pitch, on the contrary, is that which we assume when speak-

ing to a person near at hand, and do not wish to be heard by others, as a low tone from the graveness of its sound is less audible than a high one. If we speak in a pitch such as we would use when calling, but with gentle, or very little force, we have a high note in a soft tone, and so if we use great force with low pitch we have a low note with a loud voice. Changes of pitch are made by alteration of the longitudinal tension of the vocal cords, caused by different actions of the stretching muscles ; by shortening of the vibrating portions of the vocal cords ; by alteration of the shape of the vibratory portions of the cords ; by narrowing or broadening of the vibrating edges ; by changing the shape of the vocal opening, and by different pressure of the breath. There are three degrees of pitch common to all—middle, high, and low pitch. The high and low may be divided into high and very high, low and very low. The middle pitch is the voice of all ordinary discourse, from which the reader or speaker rises or falls according to the sentiment. The middle pitch ought to be generally used, because the organs of the voice are stronger and more pliable in this than any other pitch. It is generally the pitch upon which all reading or speaking begins, and the speaker should be careful not to commence in a high or low key, else he may find it impossible to sustain it or make variety. Variation of pitch is necessary to the melody of speech, and every reader or speaker should cultivate changes in pitch, that his speech may be melodious. Middle pitch expresses average feeling, or a mind free from all strong emotion. It is the tone of unimpassioned utterance and appeals to the understanding, rather than the heart. It is used in common conversation, tranquility, plain and practical sermons, and scientific

essays. Very high pitch is used in ecstatic and rapturous or uncontrollable emotion, in high-wrought lyric dramatic passages and strains of joy, grief, sorrow, remorse, pity, admiration, astonishment, delight, tenderness, love, and the hysterical extremes of passionate emotions, as anger, vexation, impatience, eagerness, hurry, alarm, fear and terror. High pitch expresses gay and joyful emotions, while low pitch expresses serious and impressive thoughts, grave authority, meditation, indignation and austere manner. Very low pitch expresses deep solemnity, reverence, sublimity, amazement, awe, horror, revenge, despair, melancholy, deep grief and kindred feelings.

VERY HIGH PITCH.

There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smell on the fruit and a smile on the flower,
And a laugh from the brook that runs to the sea.

On with the dance, let joy be unconfined;
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet.

Ring joyous chords; ring out again;
A swifter still, and a wilder strain;
And bring fresh wreaths; we will banish all,
Save the free in heart from our festive hall,
On to the maze of the fleet dance, on.

HIGH PITCH.

Away from the dwellings of care-worn men,
The waters are sparkling in grove and glen;
Away from the chamber and sullen hearth,
The young leaves are dancing in breezy mirth!
Their light stems thrill to the wild-wood strains,
And youth is abroad in my green domains—

A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes look'd love to eyes that spake again,
And all went merry as a marriage bell.

Hurrah for the sea; the all-glorious sea,
Its might is so wondrous, its spirit so free,
And its billows beat time to each pulse of my soul,
Which impatient, like them, can not yield to control.

But now shed flowers, pour wine,
To hail the conquerors home;
Bring wreaths for every shrine;
Lo! they come, they come.

For thou hast said in thy heart, "I will ascend into heaven, I will exalt my throne above the stars of God. I will ascend above the heights of the clouds; I will be like the Most High.

MIDDLE PITCH.

How peaceful the grave! its quiet how deep!
Its zephyrs breathe calmly, and soft is its sleep;
And flowerets perfume it with ether.

Nazareth was then a poor despised city. Nothing good was ever expected to come out of it. Nevertheless it was a beautiful city. It lay in a plain of exceeding fertility, abounding in corn-fields, in gardens, in hedges of cactus, and clusters of fruit-bearing trees. The climate is mild, the atmosphere glistens with nourishment. The dews of heaven fall in fertile showers upon the plain, and forth-with springs an early harvest of luscious fruit.

The very law which molds a tear,
And bids it trickle from its source,
That law preserves the earth a sphere,
And guides the planets in their course.

While there is hope, do not distrust the gods,
But wait at least till Cæsar's near approach
Force us to yield. 'Twill never be too late
To sue for chains and own a conqueror.

LOW PITCH.

My Christian friends we stand to-day upon this globe which is forever revolving onward to its close. The time is coming when it shall be a black, cheerless, uninhabited mass, whirling on through space. When its fires of life shall go out and be no more seen, when this planet and all this wondrous creation shall no longer be an object of interest to the universe around us. The hours are

flowing on, the days are rolling past, the years are circling by, the centuries are being written one by one by the pen of time. Generations after generations of men have come and gone. Men and women have appeared upon the field of action and having looked around at the marvelous scenes of life, have thought, conjectured, have wondered whence all has come, and whither all is going. In the vast cemeteries of the past are all our brethren with all their hopes and ambitions. In the vast cemeteries of the future, there is a coffin, there is a tomb prepared for you and me, and which we shall inhabit as surely as the sun revolves in the sky.

VERY LOW PITCH.

Night, sable goddess, from her ebon throne,
In rayless majesty now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dead; and darkness how profound;
Nor eye nor listening ear an object finds.
Creation sleeps. 'Tis as the general pulse
Of life stood still, and nature made a pause—
An awful pause, prophetic of her end.

The tombs
And monumental caves of death look cold,
And shoot a chillness to my trembling heart.

'Tis midnight's holy hour, and silence now
Is brooding like a gentle spirit o'er
The still and pulseless world.

Hush! the dead march wails in the people's ears,
The dark crowd moves, and there are sobs and tears;
The black earth yawns, the mortal disappears.
Ashes to ashes, dust to dust;
He is gone who seemed so great.

How frightful the grave! how deserted and drear,
With the howls of the storm-wind, the creaks of the bier,
And the white bones all clattering together!

Inflection is an upward or downward slide of the voice from the average or level of the sentence. In one sense it may be said to be a function of pitch, that is, it is the manner of sliding from one pitch to

another, but it must not be confounded with pitch. It is not the key or pitch of voice, in which the word or sentence is uttered. Pitch is the point in the scale to which the inflection reaches, but the inflection is the part between ; the process of sliding the voice from the one pitch to the other. Inflection is of great importance in expressing emotion and meaning. Meaning is often conveyed by an inflection, which a whole sentence would not convey without it, a proper balancing of inflections produces harmony of utterance, aud clearness of meaning. Speech without inflection would be monotonous, hence the necessity of cultivating correct inflection. The degree in the scale to which the inflection ascends or decends, depends upon the emotion or feeling. The more intense the emotion, the greater will be the degree of inflection ; sometimes the slide may pass through from three to eight notes. Inflections may be simple or compound. The simple are the rising and falling the compound are the rising and falling circumflex.

The rising inflection is that where the voice rises from the former level in pronouncing a word, and is represented by the acute accent. The falling is that where the voice falls from the level and is marked by the grave accent. The circumflex inflection is that in which the rising and falling are combined on the same syllable. When the tone of voice has no upward or downward slide, but continues on the same level on successive syllables, resembling the tolling of a bell, it is called monotone. Inflection takes place on the vowel sounds as it is only on these, and by a prolongation of them that the inflection can be brought out distinctly. Inflection usually expresses emotional states, and these require prolongations of the vowels for expression.

EXAMPLES FOR INFLECTION.

Will you gó or stày? Will you ríde or wàlk?
Did he travel for héalth, or for pleàsure?
Is it the rísing or the fàlling inflection?
He travelled for heàlth, not pléasure.

Rouse thee ùp; O waste not life in fond delúsions,
Be a sòldier—be a hèro—be a màn.

May I stáy here? I have no objéction. You may if you líke.

Sínk or swı̀m, líve or dìe, sŭrvíve or pèrish, I give my hánd and my heàrt to this vote.

Lord let me know my énd, and the number of my dáys, that I may be certífied how lòng I have to lìve.

RULES FOR THE RISING INFLECTION.

General Rule.—The rising inflection carries on the attention of the hearer to what is to follow, it denotes incompleteness of statement, appeal to the hearer's will or knowledge and is the slide of suspension, doubt, interrogation, deference, tender emotion, surprise and wonder.

Rule 1.—When the meaning of a clause or sentence is incomplete or depends on something which follows it has the rising inflection.

As we can not discern the shadow moving along the díal plate so we can not always trace our progress in knowledge.

In every station which Washington was called to fill, he acquitted himself with honor.

Where your treásure is, there will your heàrt be also.

Who nóble énds by nóble meáns obtáins,
Or failíng smíles in éxile or in chàins,
Like good Aúrelius let him reígn, or bleèd
Like Sócrates—that màn is grèat indeèd.

Words and phrases of address, as they are introductory expressions, take this inflection unless when emphatic.

Fríends, I come not here to talk.

Sóldiers, you fight for home and liberty.

When the words of address are emphatic they have the falling.

On ye bràve who rush to glory or the grave.

Lìsten, Amèricans, to the lesson which seems borne to us on the very air we brèathe, while we perform these dutiful rights. Ye winds that wafted the pilgrims to the land of pròmise, fan in their children's hearts the love of freedom; blood which our fàthers shed cry from the ground; echoing arches of this renowned hàll, whisper back the voices of other dàys; glorious Wàshington, break the long silence of that votive cànvas; spèak, spèak marble lìps; teach us the love of líberty, protected by law.

Rule 2.—There is a suspensive or slight rising inflection, which is used when the sense is suddenly broken off as in a dialogue.

Poet.—the poisoning dăme—
Friend.—You mĕan—
P.—I dŏn't.
F.—You dŏ.

This inflection prolonged is also used in reading verse or poetic prose when it is not emphatic instead of a distinct rising or falling inflection, which would make the utterance prosaic, and divest the expression of its beauty.

Here wăters, wŏods, and wĭnds in concert join,
And flŏcks, wŏods strĕam around, repose and peace impart,
The wild brook babbling down the moñntains' sĭde;
The lowing hĕrd; the sheepfold's simple bĕll,
The pipe of early shepherd dim descried
In the lone vălley; echoing far and wide,
The clamorous horn, along the clĭffs above;

The hollow murmur of the ocean tĭde;
The hum of bĕes, the linnet's lay of lŏve,
And the full choir that wakes the universal grove.

Rule 3.—Negative clauses or sentences take the rising infection.

Let nót my cóld wórds here accúse my zeal,
'Tis nót the trial of a wóman's wár.
The bítter clámor of twó eáger tóngues
Can árbitráte thís caúse, betwíxt us twáin.
And can I nót of such táme patience boást,
And to be húsh't and náught at all to sáy.

Rule 4.—Clauses which express doubt or contingency take rising inflection.

If that the face of mén
The súfferance of our sóuls, the timé's abuse;
If thése be motives wéak, breák off betimès;
But if thése
(As I am sùre thèy dò) béar firé enoúgh,
To kíndle cówards and to stéel with valór
The mélting spírits of wómen, then, countrymen,
What need we any spúr bút oúr ówn cáuse

Rule 5.—Questions which can be answered by yes or no end with the rising inflection.

Do you see yon clóud?

Your steps were hasty; did you spéed for nothíng? Your looks imply concern; cóncern for nothíng?

Rule 6.—The penultimate or last inflection but one in a clause or sentence is in most cases a rising inflection which prepares the voice for an easy and natural descent at the close of the sentence.

The rocks crùmble, the trees fàll, the leaves fáde, and the gràss withèrs.

It will be the duty of the historian and the sage, in all ages to omit no occasion of commemorating that illustrious màn; and, till time shall be no more, will a test of the progress which our

race made in wisdom and in vírtue, be derived from the veneration paid to the immortal name of Washington.

It is worthy of note that strong emphasis may change most of these inflections to the falling.

Rule 7.—Sentences that convey appeal, prayer, and supplication take the rising inflection.

Oh sáve me, Húbert, sáve me!
For heáven's sáke, Húbert, let me not be bóund;
Náy héar me Húbert, dríve these men away,
And I will sit as quiet as a lamb.
Oh, spare mine eyes—
Though to no use but still to look on you.

Is it nót móre than mídnight now? Háve mércy;
Oh, do nót grásp me with súch viólence,
Oh spáre me, súre I háve not ínjured thée?
Let me nót weép and práy to thee in váin!

Rule 8.—Sentences that express joy, love, hope, friendship and kindred feelings take the rising inflection.

Oh, spéak agáin bríght ángel! for thou árt
As glórious to this níght, béing o'er my héad,
As is a wínged méssenger of héaven
Unto the whíte uptúrn'd wóndering éyes
Of mórtals that fáll báck to gáze on hím
When he bestrídes the lázy-pácing clóuds,
And sáils upon the bósom of the áir.

Ah! simple héart and swéet,
You lóved me, dámsel, súrely with a lóve
Fár ténderer than my qúeen's. Práy for thy sóul.
Ay, that I wíll—Faréwell, too, nów at lást.
Faréwell fáir lily.

Rule 9.—Surprise, amazement, wonder and kindred emotions take a high rising inflection.

Há! laúghest thou, Lóchiel, my vision to scórn?

Indéed: acknowledge a tráitor for our sovéreign?

Oh beáutiful! oh wóndrous! Óh dívine,
A scále had fállen from my síght,
A márvelous glóry was cálled fórth
And shóne upon the fáce of eárth.
I sáw millions of spiríts dárting
To and fró athwárt the áir—spiríts
That my mágic had néver yet discérned,
Spiríts of raínbow hues and quívering
With the jóy that máde their natúre.

RULES FOR FALLING INFLECTION.

General Rule.—The falling inflection directs the attention of the hearer to what has been said; it denotes completeness of statement, or predicates the speaker's will or knowledge, and is the inflection of conclusion, assurance, affirmation, command, denunciation, reprehension, exclamation and emphasis.

Rule 1.—The full falling inflection usually takes place at the cadence or close of a sentence, and the moderate falling inflection occurs at the end of a clause which makes complete sense, independent of what follows.

No life is pleasing to God, but that which is useful to mankìnd.

Law and order are forgòtten; violence and rapine are abroàd; the golden cords of society are loòsed.

(Exception) Plaintive expression and poetic style may change the moderate falling to the rising.

Cold o'er hís límbs the listless languor grew,
Paleness came o'er his eyes of placid blue;
Pale mourned the lily, where the rose had dĭed;
And timid, trembling, came he to my side.

The oaks of the mountains făll; the mountains themselves decay with yĕars; the ocean shrinks and grows agăin; the moon herself is lost in heaven; but Thou art forever the samè, rejoicing in the brightness of thy course.

FRED. W. FARRAR, L. D.

Rule 2.—An interrogative sentence, which can not be answered by yes or no, takes the falling.

Why was I born to taste this depth of woè?
Why closed not darkness o'er my infant lifè?
In that accursèd dày when joyful lips,
Unknowing of the future, raised the cry,
"Rejoice, O mother! Lo! a child is bórn."

Whàt! my young màster? Why, what make you hère?
Why are you vìrtuous? Why do people love yoù?
And wherèfore are you gèntle, stròng and valiànt?
Why would you be so fònd to overcome
The haughty prìde of the humòrous Dùke?

Rule 3.—Solemn affirmation, command, reprehension and denunciation take emphatic or intensive falling inflections.

I have fought a good fight, I have finished my coùrse, I have kept the faìth.

Ûp! comrades ùp! in Ròckby's hàlls.
Òn! countrymen, òn?—for the day—
The proud day of glòry—is comè.

Oh! shàme on us countrymen, shàme on us àll
If we cringe to so dastard a ràce!

You blòcks, you stònes! you wòrse than sènseless thìngs.

Woè unto you Pharìsees! woè unto you lawyèrs.

Trèmble, ye traìtors? whose schemes
Are alike by all parties abhòrred;
Trèmble! for rousèd from your parrìcide dreàms,
Ye shall soòn meèt your fittìng rèwàrd.

Rule 4.—Exclamations of terror, fear, distress, hatred, revenge and anger take emphatic falling inflections.

Àngels! and ministèrs of gracè defènd us!
Wrètch that I am; alas, why am I sò?
O vìllian, villian, smiling, dàmned villìan!
Cursè, cursè, Glenàlvon!

You wrètch, you could enjòy yoursélf, like a butchèr's dog in the shàmbles fàttening on gàrbage, while the slaughter of the bràve went on aroùnd you.

Rule 5.—Gloom, dejection, melancholy and similar emotions have a prevalence of the falling inflection.

My soùl is sàd that I have roamèd through lifè,
Still most a stràngęr, most with naked heàrt,
At mine òwn homè and bìrthplacè ; chiefly then
When I remeṁber thee, my earlìest frièṅd—
Theè, who didst wàtch my bòyhood and my yoùth,
Didst tracè my wànderings with a fàther's eyè ;
And bòding evìl, yet still hoping goòd,
Rebuked each faùlt, and over all my woès
Sorròwed in silènce.

She ònly saìd, "The nìght is dreàry,
He comèth not," she saìd ;
She said, "I am aweàry—aweàry ;
I woùld that I were deàd."

Rule 6.—Emphatic words, emphatic succession of particulars, and emphatic repetition, require the falling inflection.

They tèll us, sìr, that we are weàk—unable to còpe with so fòrmidable an advèrsary.

Thrìee was I beàten with ròds ; oncè was I stonèd ; thrìce I sùffered shìpwreck ; a nìght and a dày have I been on the deèp.

You wròng me evèry wày, you wròng me, Brùtus.

RULES ON THE SERIES.

The word *series* signifies a number of single words, or a number of clauses, following each other in regular succession. A succession of words is called a simple series ; a succession of clauses, a compound series. When a series leaves incomplete sense it is called a commencing series. When the sense is complete it is a concluding series.

General Rule.—A slight falling inflection takes

place on every member but one of a series of successive words or clauses. When the series is a commencing series it has the falling inflection on every member except the last which takes the rising inflection.

The heavens for hèight, the earth for dèpth, and the heart of kings is unsearchable.

The aìr, the eàrth, the wàter, teem with delightful existence.

Bìrth, rànk, weàlth, learnìng are advantages of slight value, if unaccompanied by personal worth.

The dimensions and distances of the planèts, the causes of their revolùtions, the paths of comèts, and the ebbing and flowing of tìdes, are now understood and explained.

(The Litany of the Episcopal Church furnishes good examples.)

Rule 1—When the series is a concluding series, it has the rising inflection on every member except the last which takes the falling.

The influence of true religion is míld and sóft, and nóiseless, and constant, as the descent of the evening dew on the tender herbage, noúrishing and refreshing all the amiable and social virtues; but enthusiasm is viólent, súdden, rattling as a summer shówer; rooting up the fairest flówers, and washing away the richest moùld in the pleasant garden of socièty.

Well-doing is the cause of a just sense of elevation of charácter, it clears and strengthens the spírits, it gives higher reàches of thoúght, it widens our benévolence, and makes the current of our peculiar affections swift and dèep.

(Exceptions.) In emphatic, abrupt, and disconnected series, every member has the falling inflection, light and humorous description, and the language of pathos, tenderness and beauty causes every member to take the slight rising inflection,

The shore now resounded with the roar of cànnon, the shouts of bàttle, the clash of àrms, the curses of hàtred, the shrieks of agòny.

No mournful flowers, by weeping fondness láid,
No pínk, no róse drooped on his breast displayed.

CONTRASTED INFLECTION.

When negation is opposed to affirmation, the former has the rising, and the latter the falling inflection in whatever order they occur, and whether in the same or different sentences.

I did not say a bettér soldier, but an èlder.

He was esteemed, not for weálth, but for wìsdom.

It is not a párchment of pédigree—it is not a náme derived from the ashes of dead men, that makes the only charter of a king. Englishmen were but slàves, if, in giving crown and scepter to a mortal like ourselves, we ask not in return, the kingly virtues.

Rule 2.—In reading concessions and antitheses or contrasts, the less important number has the rising, and the preponderant one the falling inflection.

Science may ráise you to éminence, but virtue alone can guide you to hàppiness.

I rather choose
To wrong the deàd, to wrong myself and yòu,
Than I will wrong such hónorable men.

It is sown in díshonor, it is raised in glòry; it is sown in wéakness, it is raised in powèr; it is sown a natúral bòdy, it is raisèd a spiritùal body.

Rule 3.—When the conjunction or, connects words or clauses, it has the rising slide before, and the falling after it.

The baptism of John, was it from heáven, or of mèn?

Will you ríse like men, and firmly ássert your rights, or will you tamely submit to be tràmpled on?

Are the people vírtuous, or viciòus? íntelligent, or ignoràntt; áffluent, or indìgent?

Rule 4.—When or is used conjunctively, the second inflection does not fall, but rises higher than the first.

Would the influence of the Bible—even if it were not the record of divine revelations—be to render princes more tyránical, or subjects more ungóvernable; the rich man more ínsolent or the poor more disórderly. Would it make worse párents or chíldren—húsbands or wíves, másters or sérvants, friénds or neíghbors?

Rule 5.—In questions and answers, the falling inflection ends as far below the average level of the sentence, as the rising ends above it.

Did you spéak to it? My lord, I did.

Are they Hébrews? So am I. Are they Ísraelites? So am I Are they the seed of Abráham? So am Í.

Rule 6.—Indirect questions which can not be answered by yes or no have the falling inflection, and the answer has the same.

Whom say the people that I àm? They answering said, "John the Bàptist; but some say Elìàs; and others say that one of the old pròphets is risen again."

Who first seducèd them to that foul revolt? The infernal sèrpent.

What, Tubero, did that naked swòrd of yours mean, in the battle of Pharsàlia? At whose breast was its point aimed? What was the meaning of your àrms, your spìrit, your eyès, your hánds, your ardor of soùl?

Rule 7.—Harmonic inflections are employed in sentences where many words are emphatic, in this case a rise precedes a fall, and a fall precedes a rise.

He has been guilty of one of the most shámeful àcts that éver degràded the natùre or the náme of mèn.

Rule 8.—Words, phrases, and sentences, which are repeated for effect, rise higher and fall lower in inflection, besides increasing in force at every repetition.

CIRCUMFLEX OR WAVE.

When the circumflex begins with the falling and ends with the rising inflection, it is called the rising

circumflex, and when it begins with the rising, and ends with the falling it is called the falling circumflex.

General Rule.—The circumflex is used in all expressions having a peculiar sense or a double meaning and in the tones of mockery, sarcasm and irony.

Rule 1.—When a word suggests an antithesis, and does not openly express it, that word has emphatic force and circumflex inflection. Affirmative or positive clauses take the falling, and negative or contingent the rising circumflex.

Remĕmber thee?
Ay! thou poor ghost, while memory holds a seat
In this distracted globe. Remĕmber thee?

Swêar priêsts. and côwards, and men câutelous,
Old, feêble, cârrions and such sûffering souls
That welcome wrongs; unto bâd causes swear,
Such creatures as men doûbt.

Never fear thât if he be so resôlved,
I can o'er swây him; for he lôves to hear
That unicorns may be betrayed with trees.

Rule 2.—Words or clauses antithetic in meaning and emphatic in character take the falling circumflex on the positive or absolute member, and the rising on the negative or relative member.

It is not nĭght when I sêe your fâce.
Therefore I think I am not in the night,
Nor does this wood lack wŏrlds of cŏmpany,
For you, in my respect, are âll the wôrld.
Then how can it be said, I am alône,
When âll the wôrld is hêre to look on me?

Seĕms, madam! nay, it ĭs; I know not seĕms.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black
That can denote me trûly. These indêed seĕm;

For they are actions that a man might play,
But I have that within which passeth show,
These are but the trappings and the suits of woe.

For the expression of the emotions the circumflex is prolonged.

Rule 3.—Irony, scorn contempt and reproach have emphatic, prolonged circumflex inflection.

A peasant's son, a wandering beggar boy,
At best no more even if he'd spoke the truth.

And it came to pass at noon that Elijah mocked them, and said "Cry aloud; for he is a God; either he is talking, or he is pursuing, or he is on a journey, or peradventure, he sleepeth and must be awaked."

You say you are a better soldier;
Let it appear so; make your vaunting true,
And it shall please me well. For my own part
I shall be glad to learn of noble men.

Monotone is a dead level voice. It is always on a lower pitch than the preceding part of a sentence, and thus greater effect is given to its deep solemn note, which resembles the tolling of a heavy bell. Sometimes it destroys all pauses and keeps up one continuous stream of overflowing sound.

Monotone must be distinguished from monotony. Monotony is the dull repetition of sounds on the same pitch and with the same quantity. It lacks variety and spirit. The whole passage is read in this dull way. A whole passage may be read in a monotone and yet have variety, because although each sentence in the passage may be read in a monotone yet each individual sentence may differ in pitch from other sentences in the passage.

Rule 4.—The tones of grand and sublime description, profound reverence, or awe, of amazement and horror are marked by the monotone.

As when the sun, new-risen looks through the horizontal misty air, shorn of his beams or from behind the moon in dim eclipse, disastrous twilight sheds on half the nation and with fear of change perplexes monarchs.

In all times
Calm or convulsed, in breeze, or gale, or storm
Icing the pole, or in the torrid clime
Dark, heaving, boundless, endless and sublime,
The image of eternity, the—the throne
Of this the Invisible . . .
. . . Thou goest forth, dread fathomless alone.

I had a dream which was not all a dream;
The bright sun was extinguished, and the stars
Did wander, darkling, in the eternal space,
Rayless and pathless, and the icy earth
Swung blind and blackening in the moonless air;
Morn came, and went—and came, and brought no day,
And men forgot their passions in the dread
Of this, their desolation, and all hearts
Were chill'd into a selfish prayer for light.

True time is an utterance well proportioned in sound and pause, neither too fast nor too slow. The reading or speaking should never be so fast that the words become indistinct, nor so slow that it lacks vivacity and so spoils the effect of what is read. Time depends upon the length of the pauses made, and the quantity of the vowel sounds. Some vowels are naturally longer than others, thus a in male is longer than a in mat, or e in in met, so a in hand is longer than a in hat or e in net, and i in pine is longer than i in thin. This length of the vowel sounds is called quantity. The longer vowel sounds are called long and the shorter, short in quantity. Syllables are fixed or variable in time or quantity; thus syllables containing a short vowel and ending with k,(c, ch) p, or te, etc., can not be prolonged without a drawl hence they are said to be fixed, but almost every syl-

lable, whether the vowel is short or long can be prolonged, when there is a reason for it, and so are called variable. It is very important that a proper movement should be observed in reading or speaking, as it gives life to what is said, and renders what is spoken lively and interesting. The rate of the movement is ruled by the degree of the emotion or feeling expressed. Anything tender, solemn, plaintive or grave is read with great moderation. Everything humorous, sprightly, witty or amusing should be delivered in a brisk and lively manner. Narration should be given in an even-flowing way ; dignity, authority sublimity, reverence, and awe, should along with deeper tone, have a slow movement. The rate of movement should be adapted to the sentiment, free from all hurry or drawling, and the pausing should be carefully proportioned to the rate of movement. The reader or speaker should not change the movement from slow to fast, or fast to slow, unless there is a change in the sense or emotion which requires it. There are six applications of time in connection with the rate of movement in reading and speaking, namely : very quick, quick, lively, moderate, slow and very slow.

Very quick or *rapid* time is the movement for haste, alarm, confusion, anger, vexation, fear, revenge and extreme terror.

Quick or *brisk* movement expresses joy, hope and gay exhilarated feelings ; playful, humorous and mirthful words.

Lively movement is characteristic of lively or animated emotion.

Moderate movement is the utterance of ordinary and unimpassioned language, also of narration, description and didactic thought.

Slow movement is the rate for gloom, sorrow, melancholy, grief, pity, tender love, admiration, sublimity, reverence, veneration, solemnity and the usual forms of deep repose, grandeur, dignity, authority, awe, majesty, vastness, power and splendor.

Very slow movement is the rate for expressing the strongest and deepest emotions ; as, horror, despair, solemnity, awe, adoration, and profound reverence.

VERY QUICK TIME.

Away ! away ! and on we dash !
Torrents rise rapid and less rash,
Away ! away ! my steed and I
Upon the pinions of the wind,
All human dwellings left behind ;
We sped like meteors through the sky.

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles in passing, a spark
Struck out by a steed that flies fearless and fleet.

I am the rider of the wind,
The stirrer of the storm,
The hurricane I left behind
Is yet with lightning warm ;
To speed to thee, o'er shore and sea
I swept upon the blast.

QUICK OR BRISK TIME.

Forth from the pass in tumult driven,
Like chaff before the winds of heaven,
The archery appear ;
For life, for life their flight they fly ;
While shriek, and shout, and battle cry,
And plaids and bonnets waving high,
And broad-swords flashing to the sky,
Are maddening in their rear.

The cataract strong
Then plunges along,
Striking and raging,
As if a war waging,

Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and ringing,
Turning and twisting,
With endless rebound.

LIVELY TIME.

When over the hills like a gladsome bride,
Morning walks forth in her beauty's pride,
And leading a band of laughing hours,
Brushes the dew from the nodding flowers.
Oh! cheerily then my voice is heard,
Mingling with that of the soaring bird,
Who flingeth abroad his matins loud,
As he freshens his wing in the cold gray cloud.

I am the daughter of earth and water,
And the nursling of the sky;
I pass through the pores of the oceans and shores,
I change but I cannot die,
For after the rain, when with never a stain,
The pavilion of heaven is bare,
And the winds and sunbeams, with their convex gleams,
Build up the blue dome of air.
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and up-build it again!

MODERATE TIME.

Reason's whole pleasure, all the joys of sense
Lie in these words—health, peace and competence.
But health consists in temperance alone;
And peace, O virtue, peace is all thy own.

I consider a human soul without education, like marble in the quarry, which shows none of its inherent beauties, until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through

the body of it. Education, after the same manner, when it works upon a noble mind, draws out to view every latent virtue and perfection, which without such helps, are never able to make their appearance.

SLOW TIME.

So live, that when thy summons comes to join
The innumerable caravan that moves
To the pale realms of shade, where each shall take
His chamber in the silent halls of death,
Thou go not like the quarry slave at night,
Scourged to his dungeon, but, sustained and soothed
By an unfaltering trust, approach thy grave,
Like one who wraps the drapery of his couch
About him, and lies down to pleasant dreams.

Lord, thou hast been our dwelling place in all generations. Before the mountains were brought forth, or ever Thou hadst formed the earth and the world, even from everlasting to everlasting Thou art God.

Wide as the world is his command,
Vast as eternity his love :
Firm as a rock his truth shall stand,
When rolling years shall cease to move.

VERY SLOW TIME.

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Thou of old hast laid the foundation of the earth; and the heavens are the work of Thy hands. They shall perish, but Thou shalt endure; yea, all of them shall wax old like a garment; as a vesture shall Thou change them, and they shall be changed; but Thou art the same : and Thy years shall have no end.

Appropriate pauses are very important in good reading or speaking, they give impressiveness to delivery, bring out the meaning of sentences and express feeling or emotion.

By means of pauses or rests, language is divided up, and those words which express one idea are set

apart by themselves. By this means words which are closely related and ought to be together are joined to each other, and those which are not so closely related are separated. This makes language stand out in phrases, and the ear recognizes the thought in each phrase immediately by means of the pauses.

The breath taken should be long or short according as the pause is long or short. The pauses are nature's times for supplying the breath. There are three functions of pause, grammatical, rhetorical and rhythmical.

Grammatical pauses are those which indicate the syntactical relation of the words and clauses in a sentence. These symbolize only a more or less close relation of the words and clauses, they do not indicate the character of that relation, hence the sense of the words may make it necessary to disregard these pauses in reading. These pauses vary in length and are represented by the marks of punctuation. They aid the eye rather than the ear in ascertaining the meaning of a sentence ; hence a good delivery often requires a pause where there is no punctuation, and sometimes makes no pause where punctuation inserts one. The rule to be observed with respect to grammatical pauses, is first to find by their aid the meaning of what is to be read, and deliver the same, pausing as long and as often as the sentiment requires.

Rhetorical pause is expressive of powerful emotion and is very effective in reading or speaking. This pause also varies in length and is made when there are no grammatical points, or in addition to them when the sentiment requires a pause, their duration depends upon the length of the clause or the significance of the words that precede or follow them. They are represented to the eye by perpendicular strokes

thus, short: long | longer ‖. Rhetorical pauses are chiefly employed to bring out the meaning of what is uttered, to point out the proper cessation of the voice, and to promote ease and harmony of delivery.

Rhythmical pauses are used in connection with accent to produce the rhythm of speech. They occur more frequently in poetry and poetic prose than in prose. They are exemplified in the cæsura pause, which occurs near the middle of each line of poetry, and also by pauses which occur at the end of lines and verses. They may also be represented by straight lines thus ‖.

Some ‖ place the bliss ‖ in action, some‖ in ease;
Those ‖ call it pleasure, and contentment ‖ these.

Oratorical pauses are introduced into passages that express the deepest and most solemn emotions, such as naturally arrest and overpower rather than inspire utterance, . The sentence was—DEATH. There is one sure refuge for the oppressed, one sure resting-place for the weary—THE GRAVE.

RULES FOR PAUSES.

Rule 1. Pause after the nominative when it consists of more than one word or is emphatic:

The love of money | is the root of all evil.

Life | is short and art, is long.

The fool | hath said in his heart "There is no God."

When the nominative is composed of several substantives, a pause is made after each substantive, as well as the last.

Riches | pleasures | and health, become evils to those who do not know how to use them.

Rule 2.—Pause before and after an intervening phrase.

Talents | | without application | | are no security for progress in learning.

Trials | | in this state of being | | are the lot of man.

Rule 3.—Pause before and after a phrase intervening between the verb and its object.

I knew a person who possessed the faculty of distinguishing flavors in so great perfection that after having tested ten different kinds of tea he would distinguish,| without seeing the color of it,| the particular sort which was offered him.

Rule 4.—Wherever transposition of clauses may take place a pause should be made.

Through the dreadful snow-storms of winter | Napoleon marched with his army.

Through dangers most appalling | he advanced with heroic intrepidity.

Rule 5.—Pause before relative pronouns, propositions, conjunctions, or adverbs used conjunctively when followed by a clause depending on them.

A physician was called in | who prescribed appropriate remedies.

The traveller began his journey | in the highest spirits, | and with the most delightful anticipations.

There is an inseparable connection | between piety and virtue.

Rule 6.—When there are several adjectives belonging to the same substantive, those coming after the substantive are separated by a pause, and those coming before the substantive are separated by a pause except the last, and a pause is also made before a single adjective following its noun.

Hers was a soul | replete with every noble quality.

A behavior|active | supple | and polite | is necessary to succeed in life.

Let but one brave | great | active | disinterested man arise, and he will be received, followed and venerated.

Rule 7.—Pause where ellipsis, or omission of words takes place.

Add to your faith | virtue; and to virtue | knowledge; and to knowledge | temperance; and to temperance | patience; and to patience | godliness; and to godliness | brotherly kindness; and to brotherly kindness | charity.

To your elders manifest becoming deference; to your companions | frankness; to your juniors | condescension.

Rule 8.—Before a verb in the infinitive mood governed by another verb.

The General now commanded his reserve force | to advance to the aid of the main body.

Whether 'tis nobler in the mind | to suffer the slings and arrows of outrageous fortune.

Rule 9.—Words placed in opposition to, or in opposition with each other must be marked by a pause.

Some | place the bliss in action some | in ease!
Those | call it pleasure and contentment | these.

The pleasures of the imagination, taken in their full extent, are not so gross | as those of sense, nor so refined | as those of the understanding.

Rule 10.—Before and after parenthetical clauses which in Latin would be called ablative absolute.

If a man borrow aught of his neighbour, and it be hurt or die | the owner thereof not being with it | he shall surely make it good.

God from the Mount of Sinai, whose grey top
Shall tremble | he descending | will himself |
In thunder, lightnings, and loud tempest's sound |
Ordain them laws.

No rule can be given regarding the length of the pauses; this depends upon the taste of the reader or speaker. The length should be in proportion to the importance of the sense, and not merely to the grammatical structure of the clauses or sentences. In

making pauses the sense should be carried over the pause, that is, there should simply be a suspension of the voice during the pause,the voice should have the same inflection or pitch after the pause as before it, unless there is some reason for changing, which there will sometimes be from excess of emotion, or some other cause. The voice utters the word before the pause, unless the pause denotes complete sense, with a certain pitch or inflection. The pause is made by suspending the voice for a certain period of time, and the word after the pause is uttered with the same pitch or inflection as the word before it ; in this way the sense is not interfered with. At all of the pauses, breath should be taken in, more or less, according to the length of the pause, but no more should be inhaled than is used in sound, else it will produce a pressure on the lungs which may be injurious.

Force is the variation of strength and weakness of voice. It is the application of strength of voice in different degrees to express emotion. It depends upon the amplitude of the vibrations ; the wider the vibrations, the louder the sound. We judge of the effect of any feeling or sympathy on the speaker by the degree of force he gives to the sound of his voice. Force varies in degree from the gentlest to the most vehement ; hence the exercise of force is of great benefit in strengthening the voice, but the speaker should always make his voice smooth and musical, not harsh and disagreeable ; for the strongest degree of force can be given in such a way that a smooth and natural intonation will still be its characteristic. Shouting is not what is meant by force, but a degree of strength of voice, which is according to the sentiment of what is uttered, and the space to

be filled by the voice. The degrees of force vary with the time, pitch, inflection and emotion; thus quick time requires a great degree of force, slow time a lesser degree. High pitch requires greater force than low pitch, and strong emotions require greater force than weak emotions. Thus anger, hate, ferocity and revenge require strong force, while thoughts, sentiments, or conditions that express humility, modesty, shame, doubt, caution, irresolution, apathy, mystery, repose, fatigue or prostration from disease require moderate force. Joy is loud when calling for companionship. Bodily pain, fear and terror when they are not depressed or subdued by weakness or an overpowering influence of the emotions express themselves with strong force. This is with the view of calling for aid or of repelling the cause. The degrees of force may be said to be six in number, namely: very soft, soft, moderate, loud, sustained or calling.

VERY SOFT.

The streets grow still and lonely; and the star,
The last bright lingerer in the path of morn,
Gleams faint, and in the very lap of war,
As if young Hope with twilight's ray were born
Awhile the city sleeps;—her throngs, o'erworn
With fears and watchings, to their homes retire.

Oh! lightly, lightly tread
That the blind-mole may not hear a foot fall.

Tread lightly on her, earth,
Her step was light on thee.

SOFT OR GENTLE.

Flow, softly flow, by lawn and lea,
A rivulet, then a river;
No more by thee my steps shall be,
Forever and forever!

Tread lightly, comrades! Ye have laid
His dark locks on his brow
Like life, save deeper light and shade—
We'll not disturb them now!

Tread lightly! for 'tis beautiful,
That blue-veined eyelid's sleep,
Hiding the eye death left so dull;
Its slumber we will keep!

MODERATE.

A party of scientists were one day exploring a vast cavern when they found all further progress impeded by a dark and unknown chasm. Wondering what the depth of this chasm might be, they cast in some fragments of a rock, and with their watches in their hands stood listening for the report of their fall, that they might estimate the depth of the blackness at their feet from the interval between the casting in of the stones and the noise made as they struck against the bottom. Thus they stood listening intently, but no sound came back, no sullen splash of the fragments on water, no clinking stroke as of rock against rock; nothing but silence, the most intense silence.

LOUD FORCE.

Blow wind, and crack your cheeks, rage! blow!
You cataracts and hurricanes, spout
Till you have drench'd our steeples, drown'd the cocks,
You sulphurous and thought-executing fires,
Vaunt couriers to oak-clearing thunderbolts,
Singe my white head! And thou, all-shaking thunder
Strike flat the thick rotundity of the world,
Crack nature's moulds, all germens spill at once,
That make ungrateful man.

Oh Rome, Rome! thou hast been a tender nurse to me. Ay, thou hast given to that poor, gentle, timid shepherd lad, who never knew a harsher tone than a flute note, muscles of iron and a heart of flint; taught him to drive the sword through plaited mail and links of rugged brass and warm it in the marrow of his foe;—to gaze into the glaring eye-balls of the fierce Numidian lion as a boy upon a laughing girl. And he shall pay thee back, until the yellow Tiber is red as frothing wine, and in its deepest ooze thy life-blood lies curdled.

VERY LOUD FORCE.

It is done!
Clang of bell and roar of gun!
Send the tidings up and down.
How the belfries rock and reel!
How the great guns peal on peal,
Fling the joy from town to town!

Come back, come back, Horatius!
Loud cried the Fathers, all—
Back, Lartius! back Herminius!
Back, ere the ruins fall!

SUSTAINED FORCE OR CALLING.

Come brands, ho! fire-brands! To Brutus! To Cassius!—burn all! Some to Decius' house, and some to Casca's; some to Ligarius'—away!

From every hill, by every sea,
In shouts proclaim the great decree!
All chains are burst, all men are free!
Hurrah, hurrah, hurrah!

Call the watch! call the watch!
Ho! the starboard watch ahoy!

Stress is a peculiar modification of force, which is applied to tones or syllables. It is one of the elements that distinguishes speech from music. In music a sound has its forcible part in the middle of the note, because there is a swell and diminish of the sound, but in speech, with the exception of median stress the chief force of each sound is on the opening and closing part, and this is what is called stress. In music there is a gradual increase of force, but in speech and reading the increase is often abrupt.

Radical stress, that where the force is on the initial part of the sound.

Median stress, that where the force falls on the middle part of the sound.

Vanishing stress, where the force is on the last part of the sound.

Compound stress, where the force is on both the beginning and closing part of the sound.

Thorough stress, where the force is on the initial, middle and final portions of the sound.

Tremor a tremulous or intermittent stress.

Radical stress is the manifestation of impulsive emotions, such as anger, rage, revenge, fear, authority, command, reverence, earnest argument, supplication, distinct communication, wrath, rage, hurry, impatience, courage, exultation, imperious mirth, positive affirmation and energetic sentiments. Radical stress is of two kinds, explosive and expulsive.

Explosive.—This is an instinctive, unconscious, and involuntary manifestation of impulsive emotions, such as anger, rage, revenge, fear, etc.

Up drawbridge; groom; what warder, ho!
Let the portculis fall.

You common cry of curs; whose breath I hate,
As reek of the rotten fens, whose love I prize
As the dead carcasses of unburied men,
That do corrupt my air—I banish you!

Expulsive.—This is a conscious, intentional and deliberate force coming from the lips with great power, and expressing reverence, invocation and authoritative command.

Vanguard, to right and left the front unfold;
Is this a time to be gloomy and sad,
When our mother Nature laughs around,
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?
The clouds are at play in the azure space,
And their shadows at play on the bright green vale;
And here, they stretch to the frolic, the chase;
And there, they roll on the easy gale.

Median stress expresses reverential feeling, fervent emotions, earnestness, dignity, plaintiveness, wonder, awe, respect, deliberation, solemnity, supplication, and reverential submission. Median stress is also of two kinds. Effusive and suppressed.

Effusive.—This is a moderate, gentle, and gradual swelling of the tone on the middle of the sound. It has a resemblance to the swell in music, and expresses the calm and tranquil utterance of reverential feeling and fervent emotion, and the sublime, solemn and pathetic. It is appropriate for poetic expression since no disturbing influence agitates or forces out the breath, but the sound glides out in a smooth, effusive stream. It is gliding and graceful, avoids everything abrupt or sudden in the formation of sound, and swells gradually till it reaches its greatest force in the middle of the sound, then it gradually diminishes toward the close. This stress invests speech with beauty, and marks the refined speaker from the rude and uneducated.

Calm on its leaf-strewn bier,
Unlike a gift of nature to decay—
Too rose-like still, too beautiful, too dear,
The child at rest before its mother lay;
Even so to pass away,
With its bright smile; Elysium what wert thou
To her that wept o'er that young slumberer's brow?

Suppressed or Explosive force is checked in the act of utterance and changed into median stress. It expresses admiration, courage, authority, command, indignation and similar feelings. It is used when one wishes to speak with great earnestness and feeling to some one at a distance, and yet is anxious not to be heard by another standing farther away. The voice is sometimes a half whisper, and is caused by

an escape of breath which is not vocalized, together with the sound of the voice. It is often used by watchers in a sick chamber.

Hark! James, listen! for I must not speak loud,
I do not wish John to hear what I am saying.
Step softly; speak low, make no noise.

Silence! in undertones they cry,
No whisper—not a breath;
The sound that warns thy comrades nigh
Shall sentence thee to death.

And once behind a rick of barley,
Thus looking out did Harry stand;
The moon was full and shining clearly,
And crisp with frost the stubble land—
He hears a noise—he's all awake—
Again; on tip-toe down the hill
He softly creeps.

VANISHING STRESS.

This begins with soft force swelling upward, and bursting out suddenly, it leaves off instantly and abruptly with its loudest degree on the close of the sound. It is the language of impatient feeling, and expresses determined will, earnest resolve, stubborn passion, scorn, defiance, revenge, horror, contempt, peevishness, excessive grief, stern rebuke, wonder, astonishment, fierce and obstinate will, dogged sullen temper, impatient ardor, surprise, fretfulness, strong complaint, supplication, etc. It is exemplified in the bark of a dog threatening to bite, and the sound of a musket when it hangs fire from damp powder, and gives forth a hissing sound before the final explosion.

I'll have my bond; I will not hear thee speak,
I'll have my bond; and therefor speak no more,
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh and yield

To Christian intercessors. Follow not;
I'll have no speaking—I will have my bond!

Blaze, with your seried columns!
I will not bend the knee;
The shackles ne'er again shall bind
The arm which now is free.
I've mailed it with the thunder,
When the tempest muttered low,
And where it falls, ye well may dread
The lightning of its blow!

Compound stress is a combination of initial and vanishing stress, that is, it puts the force of the voice on the beginning and end of each emphatic sound. It is marked by a bold upward slide commencing low and closing very high, with peculiar force of voice on the first and last parts of the slide, which render these more prominent and distinct to the ear. It expresses surprise, astonishment, sarcasm, mockery, raillery, and energy or violence.

Gone to be married! Gone to swear a peace!
False blood to false blood joined! Gone to be friends?
It is not so; thou hast mis-spoke, mis-heard,—
Be well advised, tell o'er thy tale again;
It cannot be;—thou dost but say 'tis so!

You blocks, you stones, you worse than senseless things,
Oh you hard hearts; you cruel men of Rome!

Know you not Pompey? many a time and oft
Have you climbed up to walls and battlements,
To towers and windows; yea, to chimney-tops,
Your infants in your arms, and there have sat
The livelong day with patient expectation,
To see great Pompey pass the streets of Rome;
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?

Thorough stress is a combination of radical, median,

and vanishing stress on the same sound. It is a strong force brought to bear on the whole sound. It not only begins and closes vividly, but has a medial swell and distinct vanish, which marks with distinctive force the beginning, middle and end of each accented sound, so that it might almost be called a strong medial stress. It is used in calling and shouting, and expresses joy, rapture, triumph, exultation, lofty command, indignant emotion, strong contempt, scorn, disdain, excessive grief and virtuous indignation.

Princes! potentates!
Warriors! the flower of heaven, once yours, now lost,
If such astonishment as this can seize,
Eternal spirits . . .
Awake! arise! or be forever fallen!

The world recedes; it disappears!
Heaven opens on my eyes, my ears
With sounds seraphic ring?
Lend, lend your wings; I mount, I fly;
O grave! where is thy victory!
O death where is thy sting.

Tremor or Intermittent stress is a trembling of the voice which occurs in all emotions that enfeeble it. It expresses feebleness or exhaustion from sickness, old age, fatigue, grief, cold, anxiety, alarm, eagerness, pity, plaintiveness, intense emotion, suppressed excitement or satisfaction, and even in extreme joy or tenderness.

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to thy door.
Whose days are dwindled to the shortest span—
Oh, give relief, and heaven will bless your store!

She prayed, her withered hand upraising,
While Harry held her by the arm—
"God, who art never out of hearing,
Oh may he never more be warm!"

Rhythm is a measured flow of language, which should be observed in all good reading and speaking. Every writer or speaker has his own peculiar rhythm by which his style can be recognized. It is an important element in the language of all great orators and poets. We see it in the measured declamation of Chatham, the varied cadences of Ossian, the metrical flow of Milton and the sublime strains of Scripture. The beauty of almost every author's style is largely due to the rhythm of his language, and this rhythm ought to be conveyed by the voice of the reader or speaker. In uttering a single word, the voice is somewhat stationary, but when a number of words or clauses are uttered, the voice varies in sound, quantity and pitch on the different syllables, with a peculiar measured movement.

The principal elements of rhythm are quantity, accent, rhythmical accent, rhetorical and prosodial pauses. Quantity has reference to the comparative length of syllables. Accent in its primitive sense has reference to the rise and fall of the voice. Rhythmical accent has reference to the alternation of heavy and light syllables. It is the thesis and arsis of the Greeks, and corresponds with the fall and rise of a time-beater in music. It is usually represented by bars which divides the language into measures just as measures are divided in music, the first syllable after the bar is uttered with more weight of voice than the others, and the syllables are called heavy and light. The three elements—accent, quantity and poise may occur on the same syllable, but they are elements distinct from each other. Perhaps the most important element in rhythm is that of poise or the alternation of heavy and light. Recent investigations into the action of the vocal cords in speaking

show that there is a regular action and reaction that produces and keeps up this alternation of heavy and light, which is the foundation of flow and measure both in speech and song. This is caused by a peculiar action of the little vocal ligatures called the thyroid and cricoid cartilages which produce alternate tension and relaxation. This alternation of heavy and light is distinct from, and independent of, loud and soft, strong and feeble, high and low, acute and grave, long and short; for it occurs in a mere whisper when all sonorous vibration is absent, which we would expect in order to produce these characteristics. The heavy syllable may be either long or short, acute or grave, strong or feeble. The voice may drop from its loudest elevation to a mere whisper and still be heavy, yet not forcible or strong.

Ha*i*l | h*o*ly l*i*ght | *o*ffspring of he*a*ven | first b*o*rn.

On | L*i*nden | wh*e*n the | s*u*n was l*o*w
*A*ll bl*oo*dless | l*a*y the untr*o*dden | sn*o*w,
*A*nd d*a*rk as | w*i*nter | w*a*s the | fl*o*w
Of | *I*ser | r*o*lling | r*a*pidly.

In some cases pauses supply the place of syllables. Every heavy syllable is naturally followed by a light but sometimes a rhetorical or prosodial pause takes the place of a heavy syllable, and the next syllable is a light one. It will also be seen that in some cases one syllable has both heavy and light sound.

The | s*n*ow | shall | be their | w*i*nding | sh*ee*t,
And *e*very | t*u*rf | b*e*neath their | f*ee*t
Sh*a*ll | b*e a* | s*o*ldier's | sep*u*lchre!

A proper observance of the light and heavy syllables is absolutely necessary to good reading and speaking. Some make errors in reading by uttering all the syllables as if they were heavy, as:

Forth | *rushed* | *the giant* | *chieftain* | *from the* | *camp,*
In | *blazing* | *arms* | *more dread* | *ful than before* |
High | *on his* | *head a* | *snow-white* | *plume appeared,*
Which | *waved* | *and nod* | *ded as* | *he strode* | *along.*

While the reader should observe the distinctions of light and heavy syllables, he should not make this distinction so prominent, that the heavy shall appear very strong, and the light scarcely perceptible.

Some measures consists of two syllables, the first heavy, and the second light, or the first may be light and the second heavy. These measures in the language of prosody are composed of two feet the first heavy or accented and the second light or unaccented and *vice versa.* In some measures one of the feet either accented or unaccented may be wanting, and its place is supplied by a musical character called a rest, which indicates a pause, as :

˘ *capable* | ˘ *of af* | fording |
˘ *On* | *Linden* | ˘ ˘ | *when the* | *sun was* | *low* |
˘ *All* | *bloodless* | ˘ | *lay the un* | *trodden* | *snow* |
˘ ˘ | ˘ *And* | *dark as* | *winter* | ˘ *was the* | *flow*
˘ | *Iser* | *rolling* | *rapidly* | ˘ ˘ | ˘ ˘ |

[BURKE'S DESCRIPTION OF MARIE ANTOINETTE.]

It is | now, ˘ sixteen or | seventeen | years | ˘ since I | saw the | Queen of | France, ˘ | then the | Dauphiness, | ˘ at Ver- | sailles: ˘ | ˘ ˘ | ˘ and | surely | never | lighted | on this | orb, ˘ | ˘ which she | hardly | seemed to | touch ˘ | ˘ a | more de- | lightful | vision. | ˘ ˘ | ˘ ˘ | ˘ I | saw her | just a- | bove the ho- | rizon | ˘ ˘ | decorating | ˘ and | cheering | ˘ the | elevated | sphere | ˘ she | just be- | gan to | move in: | ˘ ˘ | glittering | ˘ like the | morning | star: | ˘ ˘ | full of | life,—˘ and | splendor, | ˘ and | joy. ˘ | ˘ ˘ | ˘ ˘ |

Oh! | what a | revo- | lution! | ˘ ˘ | ˘ and | what a | heart | ˘ must I | have, | ˘ to con- | template | ˘ with- | out e- | motion, | ˘ ˘ | that ele- | vation | ˘ and | that | fall." ˘ | ˘ ˘ | ˘ ˘ |

[PASSAGES OF SCRIPTURE INTRODUCED IN THE BURIAL SERVICE.]

| I | ◡◝ am the | ⊥Resur- | rection—◡◝ and the | life, | ◡◝◡◝ | ◡◝ saith the | Lord; | ◡◝◡◝ | he. that be- | lieveth in | me, | ◡◝◡◝ | ◡◝ though he were | dead, | ◡◝◡◝ | yet shall he | live: | ◡◝◡◝ | ◡◝ and —whoso- | ever | liveth | ◡◝and be- | lieveth in | me, | ◡◝ shall | never | die | ◡◝◡◝ | ◡◝◡◝ |

◡◝ I | know | ◡◝ that my Re- | deemer | liveth, | ◡◝◡◝ | and that he shall | stand | ◡◝at the | latter | day | ◡◝ upon the | earth, | ◡◝◡◝ | and though | worms de- | stroy this | body, | ◡◝◡◝ | yet in my | flesh—◡◝ shall I | see | God. | ◡◝◡◝ | ◡◝◡◝ |

ORATORICAL DECLAMATION. [LORD CHATHAM.]

I | can not | ◡◝ my | Lords,◡◝ | ◡◝ I | will not, | join | ◡◝ in con- —gratulation | ◡◝ on mis- | fortune | ◡◝ and dis- | grace. | ◡◝◡◝ | ◡◝ ◡◝ | This, | ◡◝ my | lords, ◡◝ | ◡◝ is a | perilous | ◡◝ and tre- | mendous | moment; | ◡◝◡◝ | ◡◝ it is | not a | time for | adu- | lation: | ◡◝◡◝ | ◡◝ the | smoothness of | flattery | ◡◝◡◝ | can not | save us | ◡◝ in this | rugged and | awful | crisis. | ◡◝◡◝ | ◡◝◡◝ | ◡◝ It is | now | necessary—◡◝ to in- | struct the | throne | ◡◝ in the | language of | truth. | ◡◝◡◝ | ◡◝◡◝ | ◡◝We | must,◡◝ | ◡◝if | possible, | ◡◝ dis- | pel the de- | lusion and | darkness | ◡◝ which en- | velope it; | ◡◝◡◝ | ◡◝ and dis- | play,◡◝ | ◡◝ in its | full | danger | ◡◝ and | genuine | colors, | ◡◝ the | ruin | ◡◝ which is | brought to our doors. | ◡◝◡◝ | ◡◝◡◝ |

ELEGIAC STANZA.

◡◝ | Full | many a | gem, | ◡◝ of | purest | ray | ◡◝ se- | rene, | ◡◝◡◝ |

◡◝ The | dark | ◡◝ un- | fathomed | caves of | ocean | ◡◝◡◝ | bear; | ◡◝◡◝ | ◡◝◡◝ |

◡◝ Full | many a | flower | ◡◝ is | born to | blush un- | seen, | ◡◝◡◝ |

◡◝ And | waste | ◡◝ its sweetness | ◡◝ on the | desert | air. | ◡◝◡◝ | ◡◝◡◝ |

SPENCERIAN STANZA.

◡◝ Wher- | e'er we | tread, | ◡◝'tis | haunted, | ◡◝◡◝ | holy ◡◝ | ground: | ◡◝◡◝ | ◡◝◡◝ |

| No | earth | ◡◝ of | thine | ◡◝◡◝ | ◡◝ is | lost | ◡◝ in | vulgar | mould! | ◡◝◡◝ |

˘ But | one | vast | realm | ˘ of | wonder | ˘ ˘ | spreads a-
round; | ˘ ˘ |
˘ And | all the | Muse's | tales | ˘ seem | truly | told, | ˘ ˘ |
'Till the | sense | aches with | gazing | ˘ to be- | hold |
˘ The | scenes | ˘ our | earliest | dreams | ˘ have | dwelt upon
| ‿ ‿ | ˘ ˘ |
| Each | hill | ˘ and | dale, | ˘ ˘ | ˘ each | deepening | glen |
˘ and | wold, | ˘ ˘ |
˘ De- | fies the | power | ˘ which | crushed thy | temples | gone:
| ˘ ˘ | ˘ ˘
| Age | shakes A- | thena's | tower, | ˘ but | spares | ˘ gray |
Marathon. | ˘ ˘ | ˘ ˘ |

Right Emphasis is the mind's valuation of thought in expression. Important thoughts should be distinguished from unimportant in expression. Some elocutionists define emphasis as "a stronger degree of force placed on the important words in a sentence." This is wrong and leads to a bad method of emphasizing, and to a delivery which is harsh, jagged and uneven, on account of the exclusive use of force. A delivery of this kind is disagreeable, because it lacks harmony and naturalness. Emphasis should not be given in one way only, but in many ways. The meaning of a phrase often depends upon what word is made emphatic, "as "Will you ride to Boston *to-day*"? meaning *to-day* not *to-morrow*. "Will you ride to *Boston* to-day?" meaning Boston, not some other place. "Will you *ride* to Boston to-day?" that is, will you *ride*, not *walk*. "Will *you* ride to Boston to-day?" *you*, not some one else. "*Will* you ride to Boston to-day?" a question of fact expressing a doubt as to whether the person will go to Boston.

Emphasis is either simple or compound. It is simple when it is only on one word, and compound when on more than one word. Emphasis is impassioned, destinctive and relative. *Impassioned* emphasis expresses thought or feeling with great energy.

False wizard, avaunt! You shall *die*, base dog!

Distinctive emphasis designates objects to the attention or distinguishes them to the understanding:

The *fall of man* is the main subject of Milton's great poem.
We are two *travellers*, Roger and I—Roger's my *dog*.

Relative emphasis is that which occurs on words that express comparison, correspondence or contrast.

Cowards die *many* times; the *brave* but *once*.
By *pride* cometh *contention;* but with the *well-advised* is *wisdom*.

Relative emphasis is very appropriately given by contrasting the rising inflection with the falling; it may also be given by the circumflex inflection and monotone.

For this corr*u*ptible must put on i*n*corruption, and this m*o*rtal must put on *i*mmortality. So when this corr*u*ptible shall have put on i*n*corr*u*ption, and this m*o*rtal shall have put on *i*mmortality, then shall be brought to pass the saying, "D*e*ath is sw*a*llowed up in v*i*ctory. Oh d*e*ath, where is thy sting? O grave, where is thy victory?

The fault, dear Brutus, is not in our stars;
But in ours*e*lves, that we are *u*nderl*i*ngs.

He, I warrant him,
Believed in no other gods than those of the cr*e*ed,
Bowed to no *i*dols—but his m*o*ney-bags;
Swore no false *o*aths—except at the c*u*stom-house;
Kept the S*a*bbath *i*dle; built a m*o*nument
To honor his d*e*ad f*a*ther.

H*o*ly! h*o*ly! h*o*ly! Lord God of Sabaoth!

Time.—Emphasis may be given by dwelling longer upon the emphatic word or clause than upon the unemphatic, also in some cases by uttering the emphatic words in quicker time.

Thou, who didst put to flight
Primeval silence, when the morning stars,
Exulting shouted o'er the rising ball;

O Thou whose word from solid darkness struck
That spark—the sun, strike wisdom from my soul!

Lord Thou has been our dwelling place in all generations. Before the mountains were brought forth, or ever Thou hadst formed the earth and the world, even from everlasting to everlasting Thou art God.

Here it comes sparkling,
And there it lies darkling,
Now smoking and frothing,
Its tumult and wrath in,
Till in this rapid race,
In which it is bent,
It reaches the place
Of its deep descent.

Pitch.—Emphatic words and clauses may be rendered correctly by uttering them in a higher or lower pitch than the unemphatic. The higher pitch is used when the thought is animated, and the lower when the thought is weighty and solemn.

HIGHER PITCH.

If you had seen her so fair and young,
Whose head was happy on this breast;

Ring out the old, ring in the new,
Ring happy bells, across the snow;
The year is going, let him go;
Ring out the false, ring in the true!

MIDDLE AND LOWER PITCH.

Read this declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it, or to perish on the bed of honor.

Force.—Words and clauses may also be emphasized by uttering them with greater or less force.

GENTLE FORCE.

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain,

Breaks the serene of heaven!
In full-orbed glory yonder moon divine
Rolls through the dark blue depths!

MODERATE FORCE.

Therefore Jew,
Though justice be thy plea, consider this—
That in the course of justice, none of us
Should see salvation; we do pray for mercy
And that same prayer doth teach us all to render
The deeds of mercy.

LOUD FORCE.

There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable; and let it come! I repeat it, sir; let it come!

Stress.—Emphasis may be expressed by different kinds of stress on the words or clauses; the kind of stress used depending upon the sentiment.

RADICAL.

Up, up for France! The time is come for France to live or die!

MEDIAN.

Oh precions hours! Oh golden prime,
And affluence of love and time!

VANISHING.

But here I stand and scoff you! here I fling
Hatred and full defiance in your face!

COMPOUND.

"'Tis green, 'tis green, sir; I assure ye!" "Green," cries the other in a fury, "Why, sir, d'ye think I've lost my eyes"?

THOROUGH.

If I were an American, as I am an Englishman, while a foreign troop was landed in my country I never would lay down my arms!—*never! never! never!*

TREMOR.

Oh I have *lost* you all;
Parents, and *home*, and *friends!*

Pause.—A word or phrase can be made emphatic by a pause. It is long or short according to the sentiment.

One dead | uniform | silence ‖ reigned | over the whole region.

Ye know too well
The story of our thraldom; we are | *slaves.*
The bright | sun | rises to his course, and lights |
A *race* of *slaves;* he sets, and his last beam
Falls | on a *slave!*

Quality.—Emphasis may also be given by quality of voice. Guttural quality emphasizes the evil passions; aspirate, expresses fear, horror, amazement and intense earnestness.

Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold:
Thou hast no speculation in those eyes
Which thou dost glare with!

Words will sometimes be made emphatic when there is nothing in the utterance which makes it so, but an accompanying gesture gives it intense emphasis. A proper use of the various kinds of emphasis is absolutely necessary to the harmony and interest of speech. More than one or all of these methods of emphasis may be used on the same word or clause at the same time, but when one or all are to be used depends upon the sentiment. Only the most significant words and phrases are to be emphasized, otherwise the effect of emphasis is destroyed.

RULES FOR EMPHASIS.

General Rule.—Words or phrases introducing special importance, information or peculiarity into the general thought are to be emphasized; those words

which serve to carry on the general thought and express what is known or of little value are to be passed over without emphasis.

Rule 1.—Exclamations and interjections usually require the strongest force of emphasis.

AWAKE! ARISE! ARISE OR BE FOREVER *fallen!*

O ABSALOM! ABSALOM! *my son! my son!* would *God* I had died for thee.

Rule 2.—Every sentence has a principal idea, the words or clauses expressive of which should be distinguished from subordinate and accessory words.

Heaven and earth will witness, if Rome must fall, that we are innocent.

This state had then not one ship—no, not one wall.

Rule 3.—In every sentence all words that express ideas or objects new to the context should be distinguished from those previously stated or implied.

At your age, sir; home, fortune, friends,
A dear girl's love, but I took to drink;
The same old story; you know how it ends.

We are two wanderers, Phillip and I—Philip's my friend.

Rule 4.—In partial repetition the emphasis should be transferred to the new word.

Farewell remorse, farewell fear,
Farewell the tranquil mind, farewell content,
Farewell the plumed troops!

Rule 5.—When a succession of particulars have something in common they are read as a unit; when they differ they are to be emphasized.

Then they brought the golden vessels that were taken out of the temple of the House of God which was at Jerusalem; and the king and his princes, his wives and his concubines, drank in them. They drank wine and praised the gods of gold, and of silver, of brass, of iron, of wood and of stone.

Rule 6.—All correspondent, and all antithetic or contrasted words should have sufficient emphasis to distinguish them from the other words in the sentence. When the comparison or contrast is of equal force in its constituent parts, the emphasis is exactly balanced in the words to which it is applied ; when one of the objects compared or contrasted is of more importance than the other, that object has the stronger emphasis.

Custom is the plague of wise men, and the idol of fools.

The gospel is preached equally to the rich and to the poor.

Rule 7.—Unemphatic words and clauses, articles, conjunctions, prepositions and auxiliary verbs, should be delivered with less force than is given to the more important words ; namely, nouns, adverbs, verbs and adverbs ; but they should be emphasized when they express new ideas or contrasts.

I thought you were for—not against him ?

I told you to fetch me *the* box, not *a* box.

Rule 8.—All repeated words, phrases or clauses, which add nothing to the idea, should not be emphasized.

O Lord God, to whom vengeance belongeth ; O God to whom vengeance belongeth, show thyself. Lord, how long shall the wicked—how long shall the wicked triumph ?

CHAPTER XXVII.

MODULATION, OR MANAGEMENT OF THE VOICE.

Modulation in its primitive sense is the variation of the tone in its ascending and descending progression from one note to another; or, in other words, the change of the key. In its general or wider sense, it is the adaptation of the voice to suit the sentiment of what is uttered. It is the giving to each emotion in reading or speaking its appropriate character and expression. In its general sense it includes the various changes of quality, pitch, force, time, stress and inflection; but in its primitive sense it deals with the changes of key or variations in pitch of the voice.

No reader or speaker can hope to be pleasing who is unable to change his voice to suit the various shades of thought and emotion. A voice which keeps long in one key, however correct the pronunciation, inflection and emphasis, will soon tire the hearer. A correct modulation in its general sense can be obtained by the study and practice of the exercises contained in this book. In its primitive sense the modulation of the voice may consist of many keys,

but in order to facilitate elocutionary training these keys may be regarded as five, viz.: the middle or conversational, low and very low, high and very high. These are usually represented by letters, M standing for middle key, L for low key, H for high, HH for very high, and LL for very low. It is important that every reader and speaker should have command of these keys of the voice ; for any defect in one key will show itself in the power and quality of the others. Such a command may be obtained by careful training and practice of the voice in different keys. Speaking in the open air or in a large building will be found of great service in developing and strengthening the keys of the voice, and it is necessary that the high as well as the low keys should be cultivated. A correct application of the sentiment is necessary to a correct appreciation of these keys to the language uttered. As the middle key is the voice of ordinary conversation it is used in all passages of an unemotional nature. The high keys are used in the expression of light and joyous emotions ; in pity, tendernes, and sorrow, and in acute pain, grief, fear, boldness, and pride. The low keys are used in grave, serious and solemn passages, in solemnity, awe, fear, humility and sadness.

General Rule.—A change of modulation should take place at all changes of style in the beginning of a paragraph, and on parenthetic sentences and similes, and to distinguish the questions and answers, or the different speakers in a dialogue.

Rule 1.—All parenthetic clauses of an important nature should be uttered in a lower key, and generally in slower time than the rest of the sentence.

(M.) If there is a power above us,
(L.) (And that there is, all nature cries aloud

Through all her works,) (M.) he must delight in virtue ;
(H.) And that which he delights in must be happy.

(M.) Woe then apart, (L.) if woe apart can be,
From mortal man,) (M.) and fortune at our nod.
The gay, rich, great, triumphant, and august.
What are they ? The most happy (L.) (strange to say,)
Convince me most of human misery !

(M.) It often happens that those are the best people whose characters are most injured by slanderers.
(H.) (And who so great or good that slander does not assail ?)
(M.) As we usually find that to be the sweetest fruit which the birds have been picking at.
(M.) The laws of nature, (L.) (although made for his benefit) (M.) are often against him.

(M.) Their arms away they threw, and to the hills
(L.) (For earth hath this variety from heaven.
Of pleasure situate in hill and dale).
(H.) Light as the lightning glimpse, they ran, they flew.

Rule 2.—In an interrogative passage when the interrogation is followed by its answer in a subordinate clause, the answer is usually given in a lower key.

(M.) Say is my kingdom lost ? (L.) Why 'twas my care,
(M.) And what loss is it to be rid of care ?
Strives Bolingbrook to be as great as we ;
(L.) Greater he shall not be ; if he serve God,
We'll serve him too and be his fellows so.
(M.) Revolt our subjects ? (L.) That we can not mend ;
They break their faith to God as well as us.

(M.) What must the king do now ? Must he submit ?
(L.) The king shall do it, (M.) must he be deposed.
(L.) The king shall be contented, (M) must he lose
The name of king ? (L.) Why let it go.

Exception.—When the answer contains new matter of special importance to the general meaning, it should be read in a higher key and stronger tone.

(L.) Must we but weep o'er days more blest ?
(M.) Must we but blush ? (H.) Our fathers bled !

Are they Hebrews? (L.) So am I.
(H.) Are they Israelites? (L.) So am I.
(H.) Are they the seed of Abraham? (L.) So am I.
(H.) Are they ministers of Christ? (L. L.) I am more.

Rule 3.—The antithetic portions of a sentence should always be marked by an antithesis of pitch or key, and the most important sentences should be given in a higher key and louder tone.

(H.) O happiness (L) our being's end and aim;
(H.) Good, pleasure, ease, content, whate'er thy name,
(M.) That something still which prompts the eternal sigh,
For which we bear to live, (L) or dare to die,
(M.) Which still so near us, (L.) yet beyond us lies,
(H.) O'er looked, seen double (L.) by the fool or wise.

(M.) Hereafter in that world where all is pure,
We two may meet before high God, and then
Wilt spring to me and claim me thine and know
I am thine husband, (L.) not a smaller soul,
Nor Lancelot, nor another?

For further information in modification we refer the reader to the chapter on pitch.

IMITATIVE MODULATION.

In language there is an adaptation of the sound to the sense, attained by using such words as are descriptive of the sound, motion, or passion, and which bear some resemblance to the objects described. Certain words have a correspondence in sound, length, rapidity of movement, or some other peculiarity with the ideas which they represent. Words have great power to represent ideas, some sound like drums, others call out like a clarion, some breathe the sweetest music, while others ring like trumpets in our ears. The sound of words imitates other sounds, different kinds of motion, and the passions of the mind, as the noise of waters, the

whistling of the winds, the whoop of the Indian, the buzz of insects, and the hiss of serpents. In describing motions and sounds we say, to glide, to drive, to swell, to flow, to skip, to turn, to fly, to whirl, to crash, to rattle, to grate, to snap, etc. There is also an imitation in the construction of sentences. Periodical and swelling sentences are constructed to express sublime and swelling thoughts. In poetry the melody of the passages suggests their meaning. Sweet sounds are imitated by using words which are liquid and mellow from the prevalence of the liquid sounds of the alphabet in them. Walking, running, galloping and other rapid movements are imitated by using words composed of short letters and syllables, and slow movements by using words of long syllables. It is very important that these peculiar imitations of sound, motion and sense should be observed by the voice in reading and speaking. This observation is called imitative modulation.

SOUND OF A BOW-STRING.

The string let fly,
Twang'd short and sharp, like the shrill swallow's cry.

REGULAR MOVEMENTS.

First march the heavy mules securely slow,
O'er hills, o'er dales, o'er crags, o'er rocks they go.

FALLING TREES.

Loud sounds the axe, redoubling strokes on strokes,
On all sides round the forest hurls her oaks
Headlong. Deep echoing groan the thickets hewn,
Then rustling, crackling, crashing, thunder down.

SURGES.

As raging seas are wont to roar,
When wintry storm his wrathful wreck does threat,
The rolling billows beat the ragged shore.

SLOW MOTION.

And slowly, slowly, more and more,
The moony vapor crawling round the king,
Who seem'd the phantom of a giant in it,
Enwound him fold by fold and made him grey
And greyer, till himself became as mist
Before her, moving ghost-like to his doom.

QUICK MOTION.

I sprang to the saddle, and Joris and he;
I galloped, Dirck galloped, we galloped all three.

A CALM AT SEA.

Then the shrouds drop,
The downy feather, on the cordage hung
Moves not; the flat sea shines like yellow gold
Fused in the fire, or like the marble floor
Of some old temple wide.

A ROARING WHIRLPOOL.

Dire Scylla there a scene of horror forms,
And here Charybdis fills the deep with storms;
When the tide rushes from her rumbling caves
The rough rock roars—tumultuous boil the waves.

GENTLE MOTION.

Soft is the strain when zephyrs gently blow,
And the smooth stream in smoother numbers flow.

HARSH MOTION.

But when loud surges lash the sounding shore
The hoarse, rough verse should like the torrent roar.

HUM OF INSECTS.

The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal!

A DRUM.

The double, double, double beat
Of the thundering drum
Cries, Hark! the foes come;
Charge, charge! 'tis too late to retreat.

SOUNDS HEARD IN THE COUNTRY.

Down the rough slope the ponderous wagon rings:
Through rustling corn the hare astonished springs;
Slow tolls the village clock the drowsy hour;
The partridge bursts away on whiring wings.

HARSH SOUNDS.

On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors, and on their hinges grate
Harsh thunder.

HARMONIOUS SOUNDS.

Heaven opened wide
Her ever-during gates, harmonious sound;
On golden hinges turning.

GENTLE WHISPER OF LEAVES.

There crept
A little noiseless noise among the leaves,
Born of the very sigh that silence heaves.

LABORIOUS AND IMPETUOUS MOTION.

With many a weary step and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone resisting with a bound,
Thunders impetuous down, and smokes along the ground.

A SHIPWRECK.

Her keel hath struck on a hidden rock,
Her planks are torn asunder,
And down comes her mast with a reeling shock,
And a hideous crash like thunder.

MOVEMENTS OF MONSTERS.

Part huge of bulk,
Wallowing unwieldy, enormous in their gait,
Tempest the ocean.

RAGING OF THE ELEMENTS.

Such bursts of horrid thunder,
Such groans of roaring wind and rain, I never
Remember to have heard.

WAR AND PEACE.

The brazen throat of war had ceased to roar,
All now was turned to jolity and game.

RUNNING WATERS.

Fountains, and ye that warble as ye flow
Melodious murmurs, warbling tune his praise!

A GIANT.

With sturdy steps came stalking on his sight
A hideous giant, horrible and high!

MOANING OF THE WIND.

While a low and melancholy moan
Mourns for the glory that hath flown.

THE WITCHES' CALDRON.

For a charm of powerful trouble
Like a hell-broth boil and bubble;
Double, double, toil and trouble,
Fire burn and caldron bubble.

THE UPROAR OF A VAST HOST.

Arms on armor clashing bray'd
Horrible discord, and the madding wheels
Of brazen chariots rag'd; dire was the noise
Of conflict; overhead the dismal hiss
Of fiery darts in flaming volleys flew.

VOICES OF NATURE.

Every sound is sweet,
Myriads of rivulets hurrying through the lawn,
The moan of doves in im-memorial elms,
And murmur of innumerable bees.

NOISES OF BATTLE.

The shattering trumpet shrilleth high,
The hard brands shiver on the steel,
The splintered spear-shafts crack and fly,
The horse and rider reel—
They reel, they roll in clanging lists.

NOISES OF A CITY STREET.

With never an end to the stream of passing feet—
Driving, hurrying, marrying, burying,
Clamor and rumble, and ringing, and clatter.

NOISE OF A CATARACT.

Rapid as the light,
The flashing mass foams, shaking the abyss;
The hell of waters! how they howl and hiss,
And boil in endless torture!

DROWSY NOISES.

Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant fold.

Now air is hushed, save where the weak-eyed bat,
With short, shrill shriek, flits by on leathern wing!

SOUNDS OF A FLOWING BROOK.

I chatter over stony ways
In little sharps and trebles;
I bubble into eddying bays,
I babble at the pebbles.

I chatter, chatter, as I go
To join the brimming river;
For men may come and men may go,
But I go on forever!

NOISE OF A WATERFALL.

But oft by Kenmour's awful fall we stood,
More solemn made by Kenmour's gloomy wood,
Watching the water dash the spray around,
As oe'r the rocks it fell, roaring headlong down,
Tumbling the boiling surge, foaming below,
Raising the bubbles with the sun-lit glow.
Like thunder pealing from the clouds that lower,
So strong the torrent and so loud its roar;
Or like an avalanche that totters to its fall
With one tremendous crash, it rends its icy wall;
Then thundering down a gaping chasm wide
Hurls its flowing ice around on every side!

THUNDER.

The thunder,
Winged with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep!

A STORM.

'Tis listening fear, and dumb amazement all,
When to the startled eye, the sudden glance,
And following slower, in explosion fast
The thunder raises his tremendous voice,
At first, heard solemn; o'er the verge of heaven
The tempest growls, but as it nearer comes,
And rolls its awful burden on the wind,
The lightnings flash a larger curve, and more
The noise astounds, till over head a sheet
Of vivid flame discloses wide, then shuts
And opens wider; shuts and opens still
Expansive, deep'ning, mingling, peal on peal
Crashes horrible, convulsing heaven and earth.

CHAPTER XXVIII.

VOICE AND PASSION TRANSITIONS.

TRANSITION occurs wherever there is a change in the sentiment, or to introduce a parenthetical clause or idea. The voice changes in pitch, stress, time, force, inflection, quality, etc., to express a change in the emotion or passion, and these changes are called transitions, but the method of making them properly is called modulation. The best tone if continued long will become tedious; hence the necessity for frequent changes. Such modifications of voice are also necessary to express corresponding changes in the sentiment. The transitions should be made gradually, unless sudden and abrupt changes are necessary to express corresponding transitions of passion.

(Soft, with cadence):

Soft, as the slumber of a saint forgiven,
And mild as opening beams of promised heaven!

(Loud):

The combat deepens. On ye brave,
Who rush to glory or the grave!

Wave, Munich! all thy banners wave,
And charge with all thy chivalry!

(Pure tone, effusive utterance):

And while the shadowy veil of night
Sleeps on the mountain side,
And brilliants of unfathomed light
Be-gem the concave wide,
There is a spell, a power of harmonious love
That is beckoning me to the realms above

(Aspirate tone, with effusive utterance):

How beautiful this night! the balmiest sigh,
Which vernal zephyrs breathe in evening's ear
Were discord to the speaking quietude
That wraps this moveless scene.

(Pectoral, with slow time and prevalence of monotone):

In thoughts from the visions of the night, when deep sleep falleth on men, fear came upon me, and trembling, which made all my bones to shake. Then a spirit passed before my face; the hair of my flesh stood up; it stood still, but I could not discern the form there-of, an image was before mine eyes, there was silence, and I heard a voice saying, "Shall mortal man be more just than God? Shall a man be more pure than his Maker?"

(Loud and quick):

Hark to that roar, whose swift and deafening peals
In countless echoes through the mountains ring,
Startling pale midnight on her starry throne;
Now swells the intermingling din; the jar,
Frequent and frightful, of the bursting bomb,

(Louder):

The falling beam, the shriek, the groan, the shout,
The ceaseless clangor and the rush of men

(Very loud):

Inebriate with rage; loud and more loud
The discord grows, till pale death shuts the scene,

(Lower and slower):

And o'er the conqueror and the conquered draws

(Deep aspirate);

His cold and bloody shroud.

(Middle pitch):

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.

(Ascending and descending in scale, and quick time at the close):

How now, spirit, whither wander you?
Over hill, over dale, thro' bush, thro' brier,
Over park, over pale, thro' flood, thro' fire.
I do wander everywhere
Swifter than the moon's sphere.

(Very low, aspirated at times and plaintive at the close):

All is deep silence, like the fearful calm
That slumbers in the storm's portentous pause,
Save when the frantic wail of widowed love
Comes shuddering on the blast, or the faint moan
With which some soul bursts from the frame of clay
Wrapt round its struggling powers.

(Pure tone, sweet, clear and musical. Moderate time and imitating the sound of bells):

When klingle, klangle, klingle,
Far down the dusty dingle,
The cows are coming home;
Now sweet and clear, now faint and low,
The airy tinklings come and go
Like chimings from the far off tower,
Or patterings of an April shower
That make the daisies grow.

(Clear and mellow):

Ko-ling, ko-lang, kolingle-lingle,
Far down the darkening dingle,
The cows come slowly home.

(Voice growing fainter):

The sound at length became fainter, fainter, fainter, until it was lost in the distance.

(Orotund);

Her giant form
O'er wrathful surge, through blackening storm,
Majestically calm, would go
'Mid the deep darkness, white as snow!

(Pure tone):

But gentler now the small waves glide
Like playful lambs o'er a mountain's side,

(Orotund):

So stately her bearing, so proud her array,
The main she will traverse forever and aye,
Many ports will exult at the gleam of her mast;

(Aspirated):

Hush! hush! thou vain dreamer! this hour is her last!

(Slow):

When Ajax strives some rock's vast weight to throw,
The line too, labors and the words move slow;

(Quick):

Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.

(Very soft):

Heard ye the whisper of the breeze,
As soft it murmured by
Amid the shadowy forest trees,
It tells with meaning sigh
Of the bowers of bliss on that viewless shore,
Where the weary spirit shall sin no more.

(Very slow):

Night gathers slowly around me, the long night of darkness and death. Within mine eye the light of life is fading as the day is slowly melting from the darkening sky.

(Low Orotund):

Oh, deep enchanting prelude to repose,
The dawn of bliss, the twilight of our woes!
Yet half I hear the panting spirit sigh,

(Very low):

It is a dread and awful thing to die!

(Solemn):

Mysterious worlds, untravelled by the sun,
Where Time's far wandering tide has never run,
From your unfathomed shades and viewless spheres
A warning comes, unheard by other ears.

(Loud Orotund):

'Tis Heaven's commanding trumpet, long and loud,
Like Sinai's thunder, pealing from the cloud!

While Nature hears with terror-mingled trust
The shock that hurls her fabric to the dust:

(Tremor):

And like the trembling Hebrew, when he trod
The roaring waves, and called upon his God,
With mortal terrors clouds immortal bliss,
And shrieks, and hovers o'er the dark abyss!

(Subdued):

Rise! rise! ye wild tempests, and cover his flight!
'Tis finished. Their thunders are hushed on the moors,
Culloden is lost, and my country deplores!

(Pure Tone):

A thousand hearts beat happily, and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage bell.

(Aspirated):

But hush! hark! a deep sound strikes like a rising knell!

(Gradually louder):

Ever, as on they bore, more loud,
And louder rang the pibroch proud.
At first the sound by distance tame,

(Gradually softer):

Mellowed, along the waters came;
And lingering long by cape and bay
Wailed every harsher note away;

(Loud):

When bursting bolder on the ear,
The clan's shrill gathering they could hear—
Those thrilling sounds, that call the might
Of old Clan-Alpine to the fight!

(Soft):

Ah! few shall part where many meet,
The snow shall be their winding-sheet,
And every turf beneath their feet
Shall be a soldier's sepulchre.

(High and quick):

Quick brightening like lightning—it tore me along,
Down, down, till the gush of a torrent, at play

In the rocks of its wilderness, caught me—and strong
As the wings of an eagle, it whirled me away!

(Aspirated):

Hush! hark! did stealing steps go by?
Came not faint whispers near?

(Pure tone):

No!—the wild wind hath many a sigh
Amid the foliage sere.

(Low and mournful):

With fruitless labor, Clara bound
And strove to stanch the gushing wound.
The monk, with unavailing cares,
Exhausted all the church's prayers;

(Very deep):

Ever, he said, that close and near,
A lady's voice was in his ear,
And that the priest he could not hear,
For that she ever sung.

(High but soft-like chant):

In the lost battle, borne down by the flying,
Where mingles war's rattle with groans of the dying!

(Middle pitch):

So the notes rung.

(Deep Orotund):

Avoid thee, fiend!—with cruel hand
Shake not the dying sinner's sand!

(Higher):

Oh look, my son, upon yon sign
Of the Redeemer's grace Divine!—
Oh, think on faith and bliss!

(Lower, with tremor):

By many a death-bed I have been,
And many a sinner's parting seen,
But never aught like this!

(Louder):

The war that for a space did fail

(Higher):

Now trebly thundering swelled the gale,
And *Stanley!* was the cry;

(Quicker):

A light on Marmion's visage spread,
And fired his glazing eye;
With dying hand, above his head
He shook the fragment of his blade,
And shouted "Victory"!

(High, with thorough stress with low gasp at the end):

Charge, Chester, charge! On Stanley, on!

(Middle pitch):

Were the last words of Marmion.

(Gradually softer):

How soft the music of those village bells
Falling at intervals upon the ear
In cadence sweet! now dying all away,

(Gradually louder):

Now pealing loud again, and louder still,
Clear and sonorous as the gale comes on.

(Orotund):

The troops, exulting, sat in order round,
And beaming fires illumin'd all the ground

(Soft Orotund):

As when the moon—refulgent lamp of night
O'er heaven's clear azure spreads her sacred light,

(Soft aspirate):

When not a breath disturbs the deep serene,
And not a cloud o'ercasts the solemn scene.

(Orotund):

Around her throne the vivid planets roll,

(Soft):

And stars unnumber'd gild the glowing pole;

(Low):

O'er the dark trees a yellower verdure shed,

(Mellow):

And tipped with silver every mountain's head;

(Pure tone):

They shine the vales, the rocks in prospect rise,
A flood of glory bursts from all the skies.

(Middle pitch):

The conscious swains, rejoicing in the sight,
Eye the blue vault and bless the useful light.

(Orotund):

So, many flames before proud Ilion blaze,
And lighten glimmering Xanthus with their rays.

(Orotund, with tremor):

The long reflections of the distant fires
Gleam on the walls, and tremble on the spires.

(Low, with pectoral):

A thousand piles the dusky horrors gild,
And shoot a shady lustre o'er the field.

(Orotund):

Full fifty guards each flaming pile attend,
Whose umber'd arms, by fits, thick flashes send.

(Loud):

Loud neigh the coursers o'er the heaps of corn;
And ardent warriors wait the rising morn.

TRANSITION IN THE PASSIONS.

(Pity with regret):

Alas! poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times, and now how abhored in my imagination it is; my gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes? your gambols? your songs? your flashes of merriment that were wont to set the table in a roar? Not one now to mock your own grinning! Quite chop-fallen? Now, get you to my lady's chamber, and tell her; let her paint an inch thick. To this favor she must come; make her laugh at that.

TRANQUILITY AND REPOSE.

Oh! that this lovely vale were mine;
Then from glad youth to calm decline,
My years would gently glide;
Hope would rejoice in endless dreams,
And memory's oft-returning gleams
By peace be sanctified!

PENITENCE.

Have mercy upon me, Oh God, after Thy great goodness, according to the multitude of Thy mercies do away with my offences. Wash me thoroughly from my wickedness, and cleanse me from my sin. I acknowledge my faults, and my sin is ever before me.

Against Thee only have I sinned and done this evil in Thy sight. Turn Thy face from my sins, and blot out all my misdeeds. Make me a clean heart, Oh God, and renew a right spirit within me.

SOLEMNITY.

This is the place—the centre of the grove;
Here stands the oak, the monarch of the wood;
How sweet and solemn is this midnight scene!
The silver moon unclouded holds her way
Through skies where I could count each little star;
The fanning west-wind scarcely stirs the leaves;
The river, rushing o'er its pebbled bed
Imposes silence with a stilly sound.
In such a place as this, at such an hour,—
If ancestry can be in aught believed—
Descending spirits have conversed with man,
And told the secrets of the world unknown.

SUBLIMITY.

O thou that rollest above, round as the shield of my fathers! Whence are thy beams, O sun? thy everlasting light? Thou comest forth in thy awful beauty; the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave; but thou thyself movest alone. Who can be a companion of thy course? The oaks of the mountains fall; the mountains themselves decay with years; the ocean shrinks and grows again; the moon herself is lost in heaven; but thou art forever the same, rejoicing in the brightness of thy course!

REMORSE.

O cursed slave! Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds—roast me in sulphur—
Wash me in steep down gulfs of liquid fire!
O Desdemona! Desdemona! Dead!
Dead! O! O! O!

VIVACITY.

When over the hills like a gladsome bride,
Morning walks forth in her beauty's pride,
And leading a band of laughing hours,
Brushes the dew from the nodding flowers.

Oh, cheerily then my voice is heard
Mingling with that of the soaring bird,
Who flingeth abroad his matins loud,
As he freshens his wing in the cold gray cloud.

FRENZY.

Mad frenzy fires him now!
He plants against the wall his feet—his chain
Grasps—tugs with giant strength to force away
The deep-driven staple—yells and shrieks with rage,
And, like a desert lion in the snare,
Raging to break his toils—to and fro bounds.

PATHOS.

Alas! what need you be so boisterous rough?
I will not struggle,—I will stand stone-still.
For Heaven's sake, Hubert, let me not be bound!
Nay, hear me, Hubert! drive these men away,
And I will sit as quiet as a lamb:
I will not stir, nor wince, nor speak a word,
Nor look upon the irons angrily.
Thrust but these men away, and I'll forgive you,
Whatever torment you do put me to!

ASTONISHMENT AND HORROR.

Oh! horror! horror! horror!—Tongue nor heart
Cannot conceive, nor name thee!

Confusion now hath made his masterpiece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

Approach the chamber, and destroy your sight
With a new Gorgon.

MALIGN AND MARTIAL.

Glen. Oft has th' unconquer'd Caledonian sword
Widow'd the North. The children of the slain
Come, as I hope, to meet their father's fate.
The monster war, with her infernal brood,
Loud yelling fury, and life-ending pain
Are objects suited to Glenalvon's soul.
Scorn is more grievous than the pains of death:
Reproach more piercing than the pointed sword.

COMPASSION.

Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
I trouble thee too much; but thou art willing.
I should not urge thy duty past thy might,
I know young bloods lack for a time of rest,
I will not hold thee long: if I do live,
I will be good to thee. [*Lucius plays and sings.*]
This is a sleepy tune:—O murderous Slumber!
Lay'st thou thy leaden mace upon my boy
That plays thee music?—Gentle knave, good night!
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument:
I'll take it from thee; and, good boy, good night!

CHEERFULNESS.

Now my co-mates, and brothers in exile,
Hath not old custom made this life more sweet?
Than that of painted pomp?

Alarm: Bra. Strike on the tinder, ho!
Give me a taper! call up all my people!
This accident is not unlike my dream;
Belief of it oppresses me already.
Light, I say, light!

FRIENDSHIP.

That I did love thee, Cæsar, O, 'tis true;
If then thy spirit look upon us now?
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd brave hart;
Here didst thou fall; and here thy hunters stand
Sign'd in thy spoil, and crimson'd in thy lethe,
O world, thou wast the forest to this hart;

And this, indeed, O world, the heart of thee.
How like a deer, striken by many princes,
Dost thou lie here!

HUMANITY.

Pris. The needy man, who has known better days,
One whom distress has spited at the world,
Is he whom tempting fiends would pitch upon
To do such deeds, as make the prosperous men
Lift up their hands and wonder who could do them.
And such a man was I; a man declin'd,
Who saw no end of black adversity:
Yet, for the wealth of kingdoms, I would not
Have touch'd that infant with a hand of harm.

TERROR.

The fox fled in terror; the eagle awoke,
As slumbering he dozed in the shelve of the rock;
Astonished, to hide in the moonbeam he flew,
And screwed the night-heaven, till lost in the blue!

COURAGE.

K. Rich. A horse! a horse! my kingdom for a horse!
Cate. Withdraw, my lord; I'll help you to a horse.
K. Rich. Slave, I have set my life upon a cast,
And I will stand the hazard of the die;
I think there be six Richmonds in the field;
Five have I slain to-day instead of him.
A horse! a horse! my kingdom for a horse!

SPIRITUALITY.

Ham. How is it with you, lady?
Queen. Alas, how is't with you,
That you do bend your eye on vacancy
And with the incorporeal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in the alarm,
Your bedded hair, like life in excrements,
Starts up, and stands on end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?
Ham. On him, on him! Look you, how pale he glares!

His form and cause conjoin'd, preaching to stones
Would make them capable. Do not look upon me;
Lest with this piteous action you convert
My stern effects: then what I have to do
Will want true color; tears perchance for blood.

MANHOOD.

Ant. This was the noblest Roman of them all:
All the conspirators save only he
Did that they did, in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world, "This was a man!"

LOVE.

My story being done,
She gave me for my pains a world of sighs:
She swore, in faith, 'twas strange, 'twas passing strange,
'Twas pitiful, 'twas wondrous pitiful:
She wish'd she had not heard it, yet she wish'd
That heaven had made her such a man: she thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story
And that would woo her. Upon this hint I spake:
She loved me for the dangers I had pass'd,
And I loved her that she did pity them.
This only is the witchcraft I have used:
Here comes the lady: let her witness it.

CHAPTER XXIX.

THE IMPORTANCE OF GESTURES—THE CROWNING ELEMENTS OF POWER.

Gesture is the method of expressing the mental states, by means of different movements of the body. It includes all the significant motions of the trunk and its members—the head and countenance, the hands, the arms and the feet.

Gesture is the final and crowning element of power in delivery, and should be mastered by all those who wish to be effective speakers or orators. It is the language of nature and can be understood by all, irrespective of the words of the speaker. All nations use it; among the lowest specimens of humanity it is the principal means of communication. Even brutes devoid of speech express anger, pleasure and love in their eyes, and by movements of the body. By means of gesture the speaker can express his sentiments to the eye at the same time that he expresses them to the ear by his voice. In the art of pantomine, we see to what an extent gesture can be carried, the interest and meaning of the performance is due to the actions

of those who take part in it. Gesture is expressive of emotion and passion, rather than thought; hence emotion is the immediate cause of gesture. If the emotions of man were alive and active, and the movements of his body prompted by these emotions were made free and untrammeled, without the artificiality, awkwardness, or restraint put upon him by civilization or society, there would be no need for instruction in gesture. But since the grace and ease of nature is lost in many cases, by a combination of circumstances it is necessary to study gesture, so as to regain the true and natural method of expression by it. The first thing to be obtained is a graceful and easy carriage of the body; some have this naturally and so require only to preserve it. For both of these purposes light gymnastic exercises are excellent. The exercise of walking frequently, with a proper and easy carriage of the body is one of the very best means for this purpose. In walking the body should be kept erect, the chest expanded, the head erect and evenly balanced, but without stiffness. The chin should point straight outwards, not raised too high or allowed to drop too low. The eyes should take notice of the scenes around, and what is going on both in front and on each side, and what is away in the distance. In doing this the head will move gradually and almost unconsciously from side to side, the muscles which move the head will be rendered supple and easy, provided the student is careful to avoid awkwardness as much as possible. At first this may be difficult, but in time the difficulty will vanish and the head will move in a natural way, as also the whole body. The arms and hands should be allowed to hang naturally, with the easy swinging motion peculiar to walking. See how stiffly and unnaturally the body is carried by

some while the arms seem to have little or no motion. The step should be brisk, but not too long as that has a tendency to throw the body off its equilibrium, if too short it gives the impression that one is afraid to lift his feet; a short mincing step is generally evidence of a small mind. The study and practice of dancing is very useful in obtaining a perfect carriage of body. To obtain an easy control of the various parts of the body, practice the following exercises.

For the Head.—Stand perfectly erect with the chest expanded, shoulders drawn back, knees straight, the body resting easily upon the feet, which should be close together, but toes slightly outward forming an angle of sixty degrees. Bend the head gently forward and downward till it forms an angle of forty-five degrees with the trunk. Return it slowly to its original position. Bend the head to the right and downward till an angle of forty-five degrees is formed. Return it to the original position. Bend the head in the same way to the left and return to original position. Bend the head backward in the same way till an angle of forty-five degrees is formed with the trunk, and return to original position. Bend the head forward and downward as in the first place, then without raising the head turn it slowly round toward the left shoulder, then still round toward the back in the same position, and from that point to the right shoulder, and then in the same way till the head is again directly in front. The head in going through these latter movements will describe a circle. Return to the original and natural position.

For the Arms.—Extend the arms forward horizontally, the middle fingers touching at the points, the arms slightly curved. Swing the arms directly backward

till the back of the hands touch each other behind the back, if possible.

2. Extend the arms forward as before, but raise them upward till they form an angle of forty-five degrees from the level of the shoulders. Raise them from this position till they are directly above the head forming a vertical line. Carry the arms as far back as possible, the fingers still touching each other.

3. Touch the shoulders gently with the tips of the fingers, bring the elbows forward in front; let the arms fall quickly from that position till they hang naturally by the side. Repeat the same movements, but with the elbows straight out from the side.

4. Swing the arms freely in all directions from the shoulder blades, at the same time swinging the forearm from the elbows. Do the same with the forearms alone from the shoulder joints.

For the Hands and Fingers.—Dangle the hands freely at the same time moving the fingers at the joints. Work the fingers freely to free them from stiffness, and open and shut the hands.

For the Body.—Bend the trunk slowly forward at the hip joints, the knees remaining fixed. Return to natural position. Repeat the same movement to the the right and to the left, also backwards. Turn the trunk to the right keeping the legs straight and the feet firm; return to position. Repeat the same movement to the left. Rise gently on the toes, by extension of the instep.

GESTURE MAY BE GROUPED UNDER SEVEN HEADS.

I. Referential and Discriminative. II. Descriptive. III. Assertive. IV. Impassioned. V. Significant. VI. Figurative or Analogical. VII. Imitative.

Referential are those which call attention to what

is actually present, or to the direction or position of what is refered to. To anything which is conceived as happening or about to happen. It is also used for pointing out anything, or for discriminating between objects. These sometimes employ the index finger as "Behold the man."

Descriptive are those in which the objects are described and numbers and space represented.

Assertive are those which are employed, not for designation or description, but for mere assertion, and may be either emphatic or un-emphatic; as, "The men must retreat."

Impassioned are those which spring from the passion, and should be the effect of the natural impulse, but by assuming these gestures the impulse may be caused or stimulated.

Significant are those having a significant meaning, as placing the hand on the head to indicate distress or head-ache. Placing the finger on the lips to enjoin silence, throwing up the hands in surprise, or reaching forward in supplication, clasping them in entreaty, nodding the head in assent, holding it up in pride and dropping it in shame; and other motions of the body and its members to express various emotions.

Figurative are based upon the analogy between physical and intellectual or moral conditions. They have to do with the expression of ideas by means of visible signs. In these the same movement may present a visible object, and a mental conception.

Imitative are those used in imitating anything described or spoken of. They are used mainly in descriptions of a comic nature, but may be sometimes used with effect in descriptions of a serious kind.

QUALITIES OF GOOD GESTURES—MAGNIFICENCE, BOLDNESS, ENERGY, VARIETY, SIMPLICITY, GRACE, PROPRIETY, PRECISION.

Magnificence is that characteristic imparted to gesture when the hand and arm moves through ample space. The head moves freely the body bends in a manly and dignified way while the feet move with, firmness and force. All short and constrained gestures with stiffness of the body, doubtful or timid movements, should be avoided unless when needed for effect. *Boldness* is that courage and self-confidence which ventures to hazard any action productive of a grand or striking effect. Gestures of this sort surprise by their novelty and grace, and the unexpected positions, elevations and transitions, which enforce the ideas to be conveyed.

Energy is the firmness and decision of the whole action, and the support which the voice receives from the precision of the gesture. *Variety* is the ability to readily adapt suitable gestures to each sentiment, and at the same time avoid using the same gestures too frequently. *Simplicity* is the using of such gestures as are the natural result of the situation and sentiments, and not going beyond what is warranted by the feeling, nor falling short of it.

Grace is a result of the combination of all the other perfections, and consists in the facility, freedom, and simplicity of the action. *Propriety* is the judicious selection of such movements as are best suited to the sentiment.

Precision consists in a proper preparation, due force, and a correct timing of the action to the sentiments expressed and the words uttered. The best position for a speaker to assume for ease, grace and

freedom of action is one in which the weight of the body is poised on the ball of one foot, while the other is slightly in advance or behind it, and in all changes of position that foot should be moved first which does not support the weight of the body. There are four modifications of this position which include all the positions suited to the ordinary purposes of public speaking. *First Position.*—Body erect, facing the audience, chest expanded, shoulders level and square, not drawn up, arms hanging easy and naturally, head evenly balanced. The feet near together, not too near; toes outward, right foot advanced about three

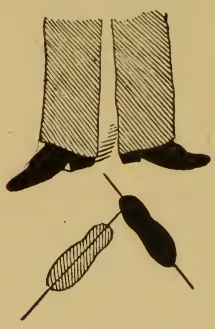


FIG. 1.

FIG. 2.

inches resting lightly, and just a little bent; weight of the body resting on the left leg which should be perfectly straight. *Second position.*—Right foot advanced, supporting the body. *Third position.*—Left foot advanced, the right supporting the body. This is the same as the first position, except that the left and right feet exchange places. *Fourth position.*—Left foot advanced supporting the body. From these positions others can easily be taken while speaking.

Fig. 1. represents the first position, the body rest-

ing on the foot which is deeply shaded. Fig. 2. represents the second position, and the change is made by stepping forward with the right foot, about half its length, and throwing the principal weight of the body upon it. The third and fourth positions are the reverse of these. In earnest appeal, bold assertion, and impassioned speech the speaker will take one of the advanced positions. In calm discourse, and also in firmness and resistance he will take one of the retired positions. Changes of positions should be made easily and almost imperceptibly, while speaking, and not so frequently that the attention of the audience is drawn to them. The changes should be made by taking one step forward or backward, and throwing the weight of the body upon the foot which has been resting, or the change may be made by lifting the heels slightly, and turning on the balls of the feet. The speaker should be careful not to allow his feet to cross each other in changing his position or crossing the stage ; the motions of the feet in such cases should be made in diagonal lines.

THE HAND AND ARM.

The movements of the arms in gesture convey the hands from one position to another—downward, upward, or round about the body to represent what is really or imaginary, under, above or round about the speaker. In making these movements all the joints of the arm and hand, the shoulder, elbow, wrist, and fingers should move with the hand. The right hand should be used more frequently than the left ; gestures with both hands are only to be made when absolutely necessary. Gestures should accompany the words that precede or follow them. The emphatic stroke of the gesture takes place on the em-

phatic or accented syllable, word, or clause. In making the gesture there is a preparatory movement which is the moving of the hand and arm from the normal position to that point from which the gesture is made, or from the position of one gesture to that of another. There is also the return movement which is the relaxation of the muscles so as to allow the hand, after a gesture, or series of gestures to fall naturally and easily to the side. These movements should be made as graceful as possible, and generally in curves. When a gesture is finished the hand should return to its natural position and not be kept suspended or moving about, and while a gesture is being made with one arm the other should hang naturally at the side with the elbow just slightly bent to give it life, and the upper part of the arm should not be in contact with the side. In making gestures the position of the hand is very expressive, thus the supine hand or open gesture expresses an open mind, gives the impression of clearing up or explaining something to the audience; it also represents receiving or giving anything conceived of as plain or open to thought, or as un-limited, un-circumscribed or free. The prone hand signifies the covering of anything, or one thing above another, the closing of the mind to outside influence, pushing down or warding off and repressing. The vertical hand represents driving away, as repeling anything, and is especially used in warding off some horrible sight.

RIGHT HAND SUPINE OR OPEN.

This is called the supine or open gesture, because that besides opening up the meaning, the hand itself is open. The fingers move so as to open up the palm to the audience. The hand is held toward the

audience or the place to which the gesture refers with the palm upwards, but not wholly upwards as it slopes from the thumb, about thirty degrees. The forefinger is straight the others slightly relaxed, but the two middle fingers closer together than the other.

This gesture may be made in various directions around the body, by the right hand alone, or by the

FIG. 1.

left hand alone, or by both combined, but it is to be remembered that in all gestures the left hand is ac-

FIG. 2.

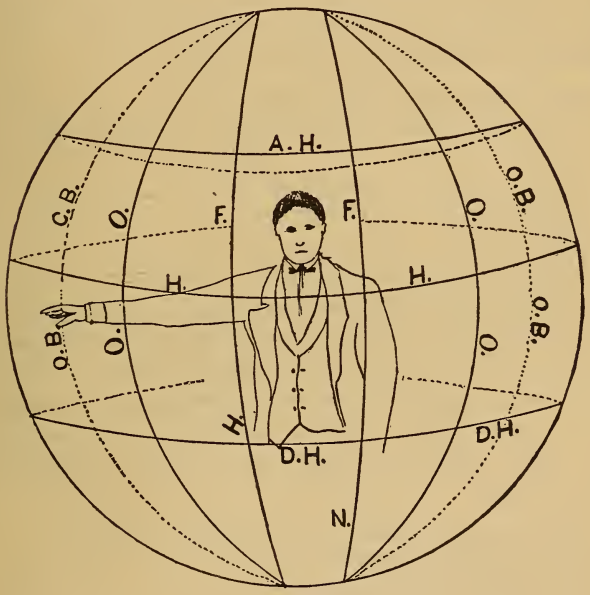
cessory to the right, in combination with it, and is only used separately to relieve the right

FIG. 3.

when a number of gestures have been made with the right, so as to prevent sameness or

monotony, and in other cases when absolutely necessary from reference being made to the left of the speaker. The gesture is most graceful with the right hand and arm when the left foot is in advance, and with the left when the right foot is in advance. When the gestures are made in such positions the body is kept square to the audience. All gestures should be closed with a motion from the wrist. This movement should take place on the emphatic word or clause. As the shoulder-joint is the centre of motion, the arm moves first and the hand naturally follows after, so that the finger may be said to point in an opposite direction from that in which the arm is moving, this naturally causes the movement of the hand at the wrist which comes last and closes the gesture. In making gestures with the hands and arms either arm may move with grace to the extent of half a circle vertically or horizontally. If we suppose the hand to move from the head downward or vertically using the shoulder as the centre of motion, it will describe a circle. When it moves directly in front we call it the front, when directly to the side we call it the lateral or side, when midway between these it is called the oblique, and when further back than the side, the lateral-oblique or oblique backwards. The hand in making gestures moves mainly on these lines, but it does not in all cases start from the head. It may start at any point on the curve according to the nature or sentiment, or it may proceed by transition from another gesture. The hand may descend, ascend, or remain stationary on these lines, and the gesture takes its name from these positions or directions. In addition to these curves the hand by moving horizontally across the body may describe other circles. If the curve formed in

this way is on a line with the breast we call it simply horizontal, if a little above the head it is the upper or ascending, if below the breast on a level with the hinch, it is the lower or descending horizontal. By reference to these lines nearly all gestures can be named and indicated. (See Figure.)



The various curves are represented in this figure.
F. represents the front curve of gesture.
O. represents the oblique curve of gesture.
L. represents the lateral curve of gesture.
O. B. is the oblique backward curve of gesture.
H. represents the horizontal curve of gesture,
A. H. is the upper or ascending horizontal.
D. H. is the lower or descending horizontal.

Using the names which we obtain by this notation we can now arrange the gestures into a few great

classes, and understand in what cases they are used, and by careful thought and attention to this arrangement there is no reason why a student can not become thoroughly conversant with the proper use of gesture. Gestures made with the right hand descending front supine or open are used in particular assertions, questions, demands, and resolves or determinations when emphatic or imperative. They are also used in concession, submission and humility.

It must be so, Plato ; thou reasonest well.
I will maintain this assertion to the last hour of my life.
I demand the cause of all this excitement.
But why should there be this feeling ?
I admit the justice of your plea.
I agree to this.
I acknowledge my transgressions.

The right hand descending supine or open on the oblique is used in contrasts or to mark words which are opposed to or compared with each other. It is used also in emphatic general assertions, in consummation and finality, and also to enforce the predominent idea, and in general concessions, submission and humility.

This statement is *false* beyond the shadow of a doubt.
What I have *done*, ye never can *undo*.
I acknowledge all these points.

The right hand descending lateral supine or open is used in negation or denial, concession, relinquishment, withdrawal, privation, destitution, decrease, nonentity, refusal, rejection, emphatic removal and also in extreme humility, submission, and condescension, and in abasement, hopelessness, extremity, scorn, derision, mockery, detestation, and contempt.

Each day they grew less and less.
Away with such a foolish notion.

Surely this is not the conduct of a man.
It is useless to try and make it better.

The right hand descending supine or open oblique backwards, is used in emphatic and vehement rejection, and sometimes in strong negation.

Away with such a notion so abhorrent to us all.
There is nothing but war in the land where they go.

The right hand horizontal front supine open is used in direct personal address, challenge, command, exhortation, appeal, interrogation, presentation, impulsion, boldness, integrity, directness, forward motion, and futurity.

I appeal to you sir, for permission.
Stand for your country, and your country's gods.
Truth urges you onward to your duty.

The right hand horizontal oblique supine or open is used in general address or reference as distinguished from the particular in antithesis or comparison, hypothetical clauses, suspension of thought, and in unemphatic general assertion, or expression of general thought.

Friends! Romans! countrymen! lend me your ears!
The men are here, why should we wait?
Nations grow mighty only to fall again.

The right hand horizontal lateral supine is used in descriptive reference, disclosing, revealing, showing in reference to distance in time and space in remorse, withdrawal, transition, remission, disregard, humor, derision, ridicule, mockery, irony, and sarcasm when unemphatic. When they are emphatic they take the descending line; this gesture is a sort of wave.

The days, the years, the hours are rolling by.
The fashion of this world passeth away.
Courageous chief! The first in flight from pain!

The right hand horizontal oblique backwards su-

pine or open is used in remote references to time and space, retrogression, etc.

In the remote past, there is no parallel to this.

Back, back he turned, and left them all behind.

The right hand ascending front supine, is used in physical, intellectual or moral elevation, sacredness, sacred address, reference to God, futurity, sublimity, sublime apostrophe, and sublime anticipation.

I climbed the dark brow of the mighty Hillvellyn.

The throne of Eternity is a throne of mercy and love.

The right hand upwards oblique supine, is used in general sublimity and general sacred reference.

Hark, the herald angels sing!

God is the father of those that trust in Him.

The right hand upwards lateral supine, is used in elevation, sacredness, sublimity combined with extension or distance, descriptive reference combined with elevation or sublimity, sublime classification, and victory, triumph and exultation.

The sun, the moon, the stars, the planets in their turn.

The song of triumph sounds on high!

The right hand upwards oblique backwards supine, is used in remoteness of time or space, associated with elevation or sublimity, and in great victory, triumph and exultation. These horizontal gestures have all of them more or less of a wave.

Shout, shout aloud! the victory is won!

This glorious deed shall reach remotest time.

The left hand also may be used in this way, but sparingly, to relieve the monotony of a frequent use of the right, or to represent what is on the left. When the conditions are more intense and emphatic, both hands supine can be used, and when necessary to express the greater amplitude of what is conveyed, also

where they are necessary to express more clearly the action, as in consigning the dead to the earth it is more natural to use both hands to indicate the body, as requiring both arms to lay it in the grave.

We consign this sacred body to the earth's cold breast.

Wide is the gate and broad the way that leadeth to destruction.

THE PRONE HAND.

The signification of the prone hand is that of covering, supposition, closing up. The right hand descending front prone is used in suppression, dejection, imprecation, and destruction.

Put down thy useless weapons.
Thy money perish with thee!

The right hand descending oblique prone is used in expressions of a similar nature, but not particular

THE PRONE HAND.

or direct, as in prostration, physical or moral supposition, general suppression, repression, utter destruction, imprecation and destruction by violence.

Death lies on her like an untimely frost.

Be *ready* gods with all your thunder-bolts,
Dash him to *pieces!*

The right hand descending lateral prone may be used when the expression is still more general and in cessation, dissolution, scorn, contempt, scornful denial, and destruction without violence.

Gradually the waters subside into a calm.
I despise all actions so mean and base.

The right hand descending oblique backwards

prone may be used in detestation, abhorrence, and contemptuous rejection.

Thy threats I scorn, they are like the idle mind.

The right hand horizontal front prone is used in arresting, restraining, prohibiting and in sacredness, solemnity, awe, execration and deprecation.

Hush! boding voice!
Tread softly, bow the head!

The right hand horizontal oblique prone is used in the same circumstances as the last when the expressions are general, not direct or particular.

How still and solemn is this midnight scene!

The right hand horizontal lateral prone, may be used in the same case as the last two when the reference is more general or distant, and where there is removal, withdrawal, etc.

The shades of night had covered all the vale.

The right hand horizontal backward prone is used in the same cases as the other when greater remoteness is expressed, or when a greater sweep of the hand is required.

The whole earth behind was covered with the smoke.

The right hand ascending front prone is used in supernal restraint or prohibition.

Justice says, be still.

The ascending oblique prone is used in the same cases generalized, and in elevation combined with repression.

The rising moon obscures the stars.

The ascending lateral prone is used in elevation or sublimity combined with distance or extensions and super-positions or repression.

The mountain top was covered with the mist.

The ascending oblique backward prone is used when the expression is the same as the last, but combined with greater remoteness in time or space.

Wrapped in the mist of the most remote obscurity.

The left hand may be used in these cases as in the supine to relieve the right, and give greater variety. Both hands may be used prone when there is greater intensity, extension of space and when both may be required for descriptive effect, and when there may be contrasted or compared elevations, or sublime conceptions joined to super-position or restraint.

Lie lightly on her earth—her step was light on thee.

O'er all the world was spread a darkening mist.

THE VERTICAL HAND.

1. The vertical hand is used to drive away what the prone would put down. The prone expresses, but the vertical repels. The vertical gestures, are made in the horizontal and ascending lines, there are none, in the descending ; for these would be awkward, and so not useful or natural. The right hand horizontal front vertical, is used in direct repulsion. In general repulsion and aversion the oblique vertical is used. The lateral vertical is used, when the repulsion or aversion has greater removal, and also, in removal itself. The vertical oblique backward is used, when the removal or repulsion is specially abhorrent, and where there is remoteness associated with it. Figs. 1-2.

Back to thy punishment, false fugitive!

Repel the bold invaders.

Hence, horrible shadow!

The right hand ascending front vertical is used in sacred deprecation. If the deprecation has the idea of sublimity about it, then the oblique vertical may be used, and the ascending lateral vertical would be

used in aversion, repulsion or removal combined with elevation. The ascending oblique backwards vertical is used in repulsion and elevation and in abhorrent repulsion. Both hands may be used when the feeling is more forcible or intense, and when expansion in time or space may require it, and the left may relieve the right when necessary. There are other special or descriptive gestures, which are necessary in certain circumstances, as the hand clenched in fierce deter-

FIG. 1.

FIG. 2.

mination and rage, the hands clasped in supplication, folded in humility, crossed over the breast in extreme humility and veneration, the index finger for pointing out, the parallel vertical hands in horror, and the right hand solemnly held up above the head in taking an oath. Many others will suggest themselves to the student's mind.

Attention to the following general principles of gesture will be found useful in acquiring correct gestures. The supine hand is communicative and has the power of address, while the prone is repressive. The supine is permissory, impulsive, cheerful and friendly while the prone is prohibitory, compulsive and aversive. Self-esteem, egotism and invitation are expressed by motions towards the body, com-

mand or refutation by motions from the body; suspension, climax or appeal is indicated by rising motions ; and completion, declaration, or response by falling. Expanding gestures express liberality, distribution, acquiescence or candor ; contracting gestures, frugality, reserve or collection, a sudden stop in gesture indicates doubt, meditation or listening ; a sudden movement, decision or discovery. A broad and sweeping range of gesture illustrates a general statement, or expresses boldness, freedom and self-possession ; a limited range denotes diffidence or constraint, or illustrates a subordinate point. Firmness, strength or effort is indicated by rigidity of muscle ; languor or weakness by laxity of muscle ; gentleness, caution and deliberation are indicated by slow movements ; harshness, haste, animation and temerity by quick movements.

A proper attention to the details now given will, we think, enable the student by care and practice to make his gestures properly. It is not necessary to follow implicitly the rules given, as the nature and character of the speaker will often determine the gesture to be used. In this as in all other departments of oratory good taste is the chief requisite. By observing carefully the position of the hand in making gestures, whether it is supine, prone, or vertical the student will be deterred from making a gesture which conveys a different meaning from that contained in the words he utters, and by attention to the curves in which the gestures move, variety which is necessary to good gestures will be obtained. It is not demanded that the gestures shall be in the exact curves, but anywhere near that position will be appropriate, but in this the good taste of the speaker will show itself.

THE USE OF THE ARMS AND HANDS IN EXPRESSION.

Arms in Expression.—In calm repose the arms are in their normal or natural position. In imprecation they are raised overhead while the hand is ready to pounce on the victim. In weakness the arms hang listlessly; in self-complacency, arrogance, self-importance and self-sufficiency they are folded across the chest or placed akimbo; in humility they drop; in supplication and entreaty they are held forward; in admiration they are extended. They are raised in invocation, appeal and expectancy; in passion they are rigid; in terror they are thrown back and bent. They are projected in authority, wave the object off in disdain; they are bent in alarm and fall suddenly in disappointment.

Hands in Expression.—When there is no emotion the hands are in their natural position, open and relaxed. In supplication they are raised or applied, in emotion locked or clasped; they wave or clasp in joy and approbation, hang loosely or together in melancholy, are rigid or clenched in passion, and wrung in anguish. In indignation and threatening the hand is clenched and shaken, in deprecation they are clasped, in invitation they are moved towards the body, and in rejection or dismissal they are pushed away from the body generally with the palms outward, or what is called the vertical hand. Both hands are held supine or clasped in prayer, and they descend slowly prone in blessing. The hand on the head indicates pain or distress, also thoughtfulness; on the eyes shame or grief. Both hands on the eyes makes the expression of shame or grief more intense. The hand on the side of the head indicates stupor, on the crown of the head giddiness or delirium. The hand

supporting the chin expresses meditation, supporting the cheek languor or weariness, laid on the breast it appeals to the conscience or the affections and indicates desire. In astonishment the hands start with sudden motion; in malediction, they descend with a quick vehement motion, in candor and sincerity the palms are turned upwards or supine, in concealment and cunning they are turned downwards or prone; in defence, apprehension, aversion and horror they are turned outwards from the body, or vertical, and in boldness or confidence the palms are turned inwards or towards the body. Meekness is expressed by crossing the hands on the breast; remorse or acute bodily distress, difficulty of breathing and palpitation of the heart by pressing or beating the upper part of the chest. In resignation the hands are folded or placed across the breast; in surprise they are thrown up, in adoration they are clasped, in sympathy and courtesy they are waved forward, in veneration they are crossed on the breast, and in appealing to heaven they are raised on high.

Fingers in Expression.—In calm and placid moods the fingers are relaxed and slightly separated. All the fingers and thumb thrown open, and slightly separated expresses exaltation, earnestness and animated attention. If this is carried still further, by separating them to the utmost and holding them stiff and straight, it expresses exasperation. The fingers shut so as to form the clenched fist expresses conflict, firmness, strength and concentration of force. In fear the fingers are rigidly separated, in anger they are bent, in convulsion the fingers are somewhat apart and bent at the first joint, in affirmation they are open and in bashfulness they are placed either open or closed in the mouth. The finger is placed on the lips in atten-

tion. reflection, listening or to enjoin silence; it directs attention to any object by pointing at it, and when this is joined with a falling motion of the hand reproves or warns. If it is applied successively to the tips of the fingers on the other hand, it enumerates; if it is laid in the palm of the other hand it specifies dogmatically.

The Body as a whole plays an important part in gesture and expression. While it should be held perfectly erect, yet there must be no stiffness, unless where the stiffness is the expression of a feeling. It should not be held like a log, as the gestures in that case would seem to come from an immovable trunk. While the shoulders should not move or the body sway back and forth with the gesture, yet there ought to be a certain suppleness or pliability of the body, which is in harmony with the gestures. There should be no affected and ridiculous contortions of the body, but a manly and free exertion of the muscles, so that the gestures may be made with ease and grace. The raising up or shrugging of the shoulders, is something that belongs to the stage, and is used in emotions of strong indifference or contempt, and hence ought never to be used in ordinary speaking, and even on the stage but sparingly. The positions of the body are accompaniments of the gestures, and motions of the head, arms, hands and other members, and ought to be in perfect harmony with these movements. When the body is held easily erect it expresses steadiness, courage, resolution, authority, determination and joy, when held stiffly erect or thrown back it expresses pride, haughtiness and assumption of dignity; when stooping forward it indicates condescension, compassion, humility or bashfulness. In reverence, adoration, respect and salutation the body is bent forward; in admiration,

courtesy, sympathy and attention the body is bent toward the object; in self-loathing and the utmost humility and abasement the body is prostrated; in indignation the body is erect and shaken; in arrogance it is thrown back; in reproach, disdain, and self-importance it is erect; in deprecation, supplication, and resignation it is inclined forward; in expectation, hope and love it is inclined toward the object; and in aversion and terror it is drawn away from the object. The body is bowed in grief, it shrinks inwardly in horror, is tossed back in confusion, and shrinks and crouches in abhorrence of self. The body is raised or expanded in spiritual or moral exaltation, power and dominion, and the gestures are made on a higher plane. In physical and moral weakness the body is drawn downward, and totters, and the gestures are on a lower plane.

The Countenance.—We can tell by a man's looks the passions which rule his soul. A skilful physiognomist can readily tell the character of men simply by scanning their countenances. The reason is that expressions which have been often repeated tend to fix themselves permanently in the face. Men and animals express their feelings, thoughts and passions in their face and by bodily attitudes. These expressions become so fixed that the lines on the face announce what have been the ruling passions of an individual's life, as surely as the hands of a clock indicate the hours on the dial-plate. Behold the graceful curling lines on the cheeks above the mouth indicating the mirthful and happy character! On the other hand see how the graceful lines are flattened and the cheeks drawn down in the morose and gloomy dyspeptic. No one can fail to tell by the look of a man when he is angry, sad or kind. All the various

emotions and passions have their language, which a practical observer can read as easily as the alphabet. The tones of the voice, the scowl, the sneer, the gestures of the head and body reveal much of man's inner nature. The language of the countenance is readily understood by all nations and races throughout the world. It often equals and may sometimes surpass even voice and speech. This language needs no dictionary or interpreter. It was by facial expression that the great Argyle taught court etiquette to the simple, rustic maiden—Jeanie Deans, in her famous interview with Queen Caroline, when she pleaded the cause of a loved sister. The notorious conspiracy of the Sicilian Vespers was organized wholly by facial signs. In speaking of the countenance, Quintilian has forcibly said, "This is the dominant power in expression. With this we supplicate; with this we threaten; with this we soothe; with this we mourn; with this we rejoice; with this we triumph; with this we make our submissions; upon this the audience hang; upon this they keep their eyes fixed; this they examine and study, even before a word is spoken; this it is which excites in them favorable or unfavorable emotions; from this they understand everything, often it becomes more significant than any words." The public speaker should attend to the expression of his countenance as well as to that of his voice, and the sort of expression to be adopted should be such as best suits the nature of his subject, and the character of the feeling to be expressed. The aim of all should be to sincerely deliver their true sentiments and to realize and feel the emotions to be conveyed, and the countenance will not fail to take on the correct expression. As the countenance is the expression of the life and character of the man, a noble,

virtuous and holy life will produce a good countenance, and when the orator comes to speak in public these characteristics will flash into the countenance, and will have an irresistible effect on his hearers. If the speaker cultivates the emotions and feelings, and keeps them active he will find little difficulty in the expression of the countenance. Before treating of the various parts of the countenance separately it may be well to state that in pleasure the features expand, and in pain they contract. In a calm and placid condition of mind the features are smooth, in melancholy they are elongated, in folly they grin, and they are variously furrowed in the different emotions. Comic effects may be produced on the countenance as elsewhere by a combination of extravagance and incongruity. The incongruity is produced by having one part of the face represent one set of emotions, and another part another set, or by having the whole countenance express emotions opposite to what the circumstances warrant.

The Head is also important in expressien. It is one of the essentials of grace, to keep the head easily in its proper position. The movements of the head should be suited to the character of the delivery and harmonize with the motion of the hands and body. The head by its motions can express modesty, doubt, admiration and indignation, but although it has a motion of its own, which is suited to the movements of other parts of the body, yet it must not roll from side to side with the gestures, nor rise or fall with the inflections of the voice. It is also a fault to shake or nod the head too frequently; but to toss it violently while speaking is simply outrageous. Some men have a peculiarity of shaking the head while speaking, which to the uneducated and thoughtless may seem to be

very pretty and appropriate, yet to the professional speaker and to all persons of good taste, it can only be a mannerism which ought to be avoided. The head is held erect or thrown back in all the exhilarating emotions and inclined forward in all the depressing emotions. This is natural; it is the position which the whole body assumes when the vital functions are increased by the exhilarating mental states. As regards the head and face generally, the movements must be in harmony with the mental states, which clamor for expression. In delivery when no particular emotion has as yet taken possession of the inner man, the gesture of the head and face should correspond to a simple or elementary condition of the mental states. The head should be held in an erect and normal position, otherwise it will indicate some emotion even when none is just then intended to be conveyed. For if the head inclines away from the natural or normal position it becomes expressive of passion. Thus when held down it indicates humility when thrown backwards arrogance; when inclined to one side in a sharp and rigid line destructiveness; when lolling from side to side languor and when stiff and rigid a want of grace and refinement. The movements of the head must correspond with the actions of the body, and with the facial expression or else ludicrous effects will result. There is a motion of the head difficult to describe, which is very impressive, as it indicates intelligence and refinement. It is quick, sharp, graceful and expressive of a mind thoroughly alive to every moral and intellectual quality. This is the highest attainment in the movement of the head, and should be striven after by all.

In calm repose the head is held easily erect, in interrogation, hope and desire the head has a forward,

upward movement, ending with an elevation of the chin; in joy, courage, confidence, determination, authority and indignation the head is held erect; in pride, arrogance, exaltation and self-importance it is thrown back; in fear, terror and horror, it is crouched or drawn back; in admiration, expectation, courtesy, sympathy and attention it leans forward; it hangs down, or is bowed in veneration, reverence and humility; it is cast down in grief, confusion and shame. The head nods forward in assent and is shaken in dissent, it is protruded in curiosity, lies to one side in languor, bashfulness and indolence, rolls or tosses in anger, shakes or hangs down in sadness, jerked backward in invitation, averted in dislike or horror, and is jerked to one side in boasting, threatening and dogmatism. The head is inclined sidewise from the object in cunning, envy, hate and suspicion, and sidewise towards the object in tenderness and affection.

The Eyebrows aid the eye to express the various emotions, as they give form to the eyes and altogether control the forehead. By them the forehead is contracted, raised or lowered and assumes various shapes from their movements. The general form of the eyebrow varies greatly in different people, in some they are straight, in others arched and their form is capable of change and improvement by the course of life or study which is pursued. The eyebrows are elevated in the exhilarating emotions—joy, hope, amazement and surprise, and depressed in the depressing emotions—fear, grief and despair. They are knit or contracted in anger, rage and determination, and drop in weakness and dejection. The eyebrows lower or frown in authority of a forbidding nature, knit in sorrow and solicitude, contract in perplexity, droop in

weakness, are relaxed in cheerfulness, lifted in inquiry and depressed in conviction.

The Eye is the window of the soul. That man was but a fool who found fault with God's noblest work of creation—man, because he did not so place his heart that by its workings man's motives and thoughts might be revealed. The Creator has endowed man with a living mirror which not only reflects the inward resolvings of the soul, but wonderfully presents them in a living and permanent form. All the emotions, thoughts and motives of the mind shine in the eyes, so that a skilful reader of human character can tell by the expression of the eye the state of the soul within. All men examine the countenance and look into the eyes of those from whom they have any expectations or with whom they are about to have intercourse. To look fairly into the eyes of those with whom we hold conversation denotes a candid and ingenuous mind; on the other hand, a downcast look or averted eyes indicates the opposite character. But this guilt-betraying look is altogether different from the occasional downcast features which indicate bashful modesty. The eyes are the first to express the state of the soul; in its glassy folds the language of the first awakened emotion lies. By an effort of the will we may restrain the other facial gestures and the movements of the body, but the expression in the eye cannot be hidden. We trust the eye even when the tongue and hand speak a different language. By a motion of the hand we may signify our approval or satisfaction, but if the eye is expressionless, we know the tongue and hand are liars. It is because the eye first expresses the awakening thought or motive that the expert gambler and swordsman watch its every motion and can tell when the moment of the decisive blow has come.

It is the eye which first reveals courage in an adversary and tells how long the strife will last. When courage gives place to fear it is the eye which expresses that depressing emotion by its quivering, unsteady glance. Animals look into each other's eyes to discover the quality of the courage which rages within. The animal with the strongest eye generally prevails in combat. The power of the eye to charm is well known; it would seem that all the magnetism of the soul can be concentrated within its pupil. The serpent charms even the strongest animals by the alluring aspect of its shining eyes. The eye can disarm insanity and even savage ferocity of their power to harm. A guilty soul has often been rooted to the spot by the penetrating eye of an accuser even while his words and gestures proclaimed his innocence. The power of a single glance may often be seen in debate and conversation. Very few conscience-stained men or women can withstand the steady glance of a strong resolute man acquainted with their guilt. The whole force of a single sentence may be conveyed by a single look from an orator. Lord Chatham often compelled his opponents to sink under his glance. The eyes of Edmund Kean, the celebrated tragedian, when under the influence of passion gleamed with such scorching lustre as to make those who stood beneath their rays quail. The eyes of Burns, Scotland's greatest poet, are said by Sir Walter Scott to have glowed when he spoke with feeling and interest. The eyes of Daniel Webster were marvellously expressive, sometimes they glowed with all the fire of a tropical sun, at other times they were as cold and placid as the moon. There is a beauty peculiar to the eye alone, it is the beauty of living expression. God has decreed that there should be a language to reveal the soul

and that language he has placed in the eye. Where the heart is black with crime and filthy thoughts, it unburdens itself in the eye. Faint is the flash and uneasy is the roll of the sinner's eye. Sexual passion when its dawning sun has set in indulgence casts its ruddy streaks over the glistening white of the eyeball. A woman can read a man's passion in his eye. What a wonderful index of the soul is the eye. In its swift revolving movements and changeful flashes may be read all the emotions of the human heart. Eyes which but a moment ago seemed full of rest and peace now glow with an all-consuming fire.

Eyes that are full of rage and animosity may suddenly melt with grief at sight of a sorrowful scene. See how mirth sparkles, how love beams, and how anger rolls within the agitated pupil. See how hope, joy, and supplication elevate the eye. How wide apart they are in amazement, wonder and surprise, and how cast down in humility, despondency, gloom and shame. How they roll from side to side in anxiety, and terror, and how steady is their gaze in confidence, boldness, and energy. How they look askance in suspicion, and are cast on vacancy in thought, stare in wonder, are mute in cunning, and measure the object from head to foot in contempt. The eye is not only important to the orator as an instrument of expression, but it aids him to control his audience. As the eyes can influence persons at a distance, they can select a single individual from a multitude and fix their gaze exclusively upon him, though many lie in the same direction. It is within the power of an orator to draw the attention of any person in this way even though his discourse is not addressed to him. There seems to be a magnetic influence which reveals to that person that the speaker

has bent his attention upon him exclusively and so he eagerly returns the glance and closely attends to what is said. The same effect follows when the orator fixes his eyes upon the audience, every one present seems to feel that the speaker has him in mind and wishes to converse with him. By a steady well-directed glance an orator may sway an audience and command their attention. How utterly ineffective then, must be the speech read from manuscript with the eyes seldom or never raised. That speaker who cannot look up from his manuscript into the faces of his audience will lose more than half his power over them. He will appear to many to be uttering vocal sounds simply to the paper before him and not to them. Besides, half the vocal power is lost not only from the unnatural stooping posture in reading, but from the fact that the vocal sounds are directed toward the manuscript and not aimed directly at the audience.

The Nostrils.—Are relaxed in all the tranquil emotions; they are rigid in violent passions; they open in interest, admiration, surprise, hope and joy; close to express grief, anxiety and despondency; they dilate and quiver in fear, terror and horror; they expand in all the defensive and aggressive passions; they are twitched up in scorn, contempt and disgust and are distended in indignation.

The Mouth and especially the lips are instruments of oratorical expression. When the physiognomist declares that lips reveal character he must have in mind the philosophical principle, that the passions and emotions express themselves in facial gestures, made by alternate contraction and relaxation of the facial muscles. These gestures when often repeated fix themselves permanently in well marked lines on the face.

Hence the face becomes an index to the character. It is not our object to teach how to tell character, if so we could enumerate the signs on the human face which indicate the various dispositions of men, but to unfold the signs of expression which appear in the face as an aid to the development of the emotions and passions. The mouth and lips are now under consideration. With the lips we curse and bless, and give utterance to the vilest or purest thoughts. With the lips we smile, pout, sneer, scorn, laugh, and send messages of love. Through the warm lips the love-passions express themselves. The kiss of friendship on the cheek and the full rushing together of the lips in conjugal and connubial love are unmistakable signs. The lips are drawn back at the corners and more or less raised in delight, joy and laughter; they are depressed and slightly protruded in sorrow, grief, dejection and pain. In scorn and contempt they are curled upward; in disgust downward; in weakness and indecision they are relaxed; in firmness, decision, energy and authority they are firmly pressed together. The lips are often tightly drawn together in agony; and in vexation, bitter disappointment or blasted hopes the lower lip is sometimes bitten by the teeth. Loose and sprawling lips denote an empty mind; muscular, elastic and mobile lips indicate a quick mental temperament. Love of praise is expressed by the raising of the upper lip so as to display one or more teeth; boasting and fretfulness by pouting of the lips. In crying the mouth opens horizontally and the lips are drawn to either side. The mouth opens in fear, wonder, languor, listening, astonishment and desire; and shuts in pride, apathy and moroseness. The jaw falls in melancholy; the teeth are gnashed in anger; the tongue protrudes in

imbecility; the lips are compressed and firm in determination and authority. The mouth smiles in joy, courtesy and admiration; it is sneering or scornful in reproach, arrogance, self-importance, disdain, dissent and aversion; and is restless in anxiety, genial in sympathy, and sneers in malevolence.

Dr. Austin in his Chironomia, in speaking of the mouth, says: "It is more important to attend to the mouth, than even to the eyes themselves. The eyes at all times can assume the character suited to the expression of the moment. But the mouth being one of the softest features is soonest changed, and if it once loses its character of sweetness, it changes, perhaps, forever. How few mouths which have been beautiful in youth (the season of happiness and smiles) are preserved beyond that period, whilst the eyes are often found to retain their lustre, or to flash occasionally with their early brightness even in advanced life. Every bad habit defaces the soft beauty of the mouth, and leaves indelible traces of their injury. The stains of intemperance discolor it, ill nature wrinkles it, envy deforms, and voluptuousness bloats it. The impressions of sorrow upon it are easily traced, the injuries which it suffers from ill-health are manifest, and accidents may often deform the symmetry. It is sweetened by benevolence, chiselled by taste, rendered firm by wisdom, and composed by discretion; and these traces, if habitually fixed, last unaltered in its soft forms throughout every varying stage of life. We should, therefore, labor in our own persons, and watch those of the young under our control to form, if possible, this pliant and characteristic feature to that grace and beauty of form which is so apt to be marred by ill-temper and bad passions. But whatever may be the beauty and expression of the mouth

which prepossesses in favor of an orator, a well-formed mouth is to be desired on another and most important account, which is for the advantage of more perfect articulation and grace in delivery. An ill-formed uncouth, under-hung or gaping mouth can never finish perfectly or correctly the articulation of words, nor deliver them with that winning grace which delights the ear as well as the eye of every hearer. The authors of the fantastic legends of the "Fairy Tales," often allude to the magic gift of dropping at every word pearls and diamonds from the lips. A near approach to this imaginary gift is made in real life by those who acquire the most perfect eloquence; who join to correct and finished enunciation the graces of a refined taste and the riches of a cultivated mind. On their lips sit persuasion and delight, and the words which fall from them may well be compared to the brightest gems."

The Lower Limbs and Feet have significance in expression. They are held straight and rigid in obstinacy and self-conceit; firm in courage, confidence and pride, they advance in design, admiration and joy; are restless in anxiety, and retire in surprise, terror and apprehension. In timidity, awkwardness and tottering frailty they are relaxed and bent; in adoration and prayer they kneel; in bashfulness, melancholy and shame they are bent, and in extreme terror and horror they tremble.

The feet placed together so as to point directly forward indicate boorishness; too close together denote timidity or awkwardness. The points turned inward indicate deformity; frequent change of the feet denote mental disturbance; starting of the feet denote apprehension or violent surprise; stamping, harsh authority or angry impatience; advancing denote

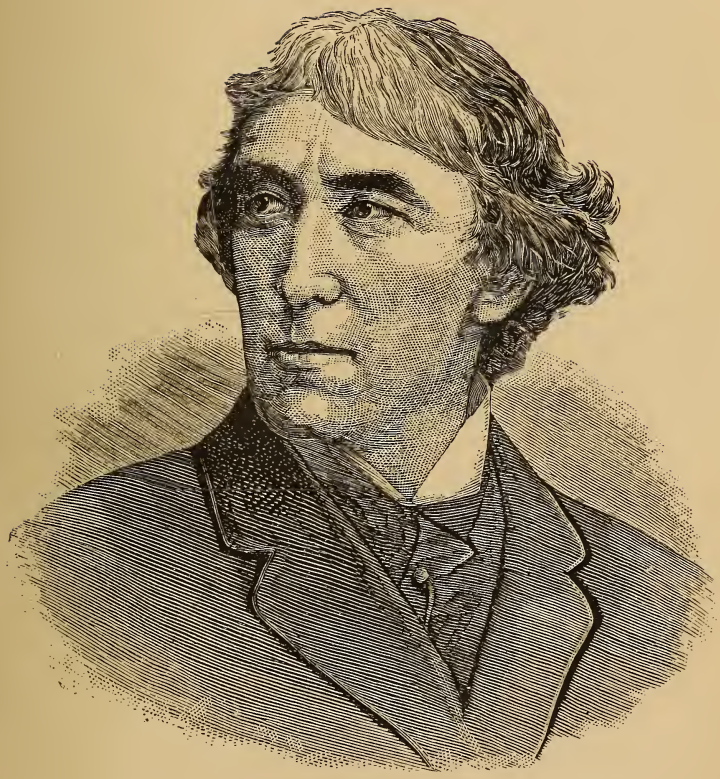
energy, and retiring, alarm and fearfulness. Short, light, tip-toe steps denote a secret intention, and long, heavy, striding steps, boasting and bravado. When the feet are a few inches apart with one heel in advance and pointing toward the other heel, we have gracefulness and ease. The weight of the body supported on the retired foot denotes dignity, dislike or carelessness. If supported on the advanced foot we have familiarity, attention and sympathy. The feet considerably separated with the weight of the body on the advanced foot denotes eagerness, earnest appeal, listening and attack, if the body is supported on the retired foot we have disgust, horror and defence. The feet considerably apart with the weight of the body equally on both feet denotes bluster and pomposity.

CHAPTER XXX.

DEPARTMENTS IN READING AND ORATORY.

In order to read well it is absolutely necessary at the outset to assume the erect position, mentioned in the chapters on gesture and the cultivation of the voice. It is better to stand rather than sit while reading; as the former position permits of a freer movement of the hands and limbs, and is more impressive. An audience is always more or less favorably impressed by the stature and carriage of the body, therefore, the standing is better than the sitting position as the body appears to better advantage. Whatever be the position be sure you expand the chest well.

There is no more elegant accomplishment than a chaste, appropriate and natural style of elocution. Oratory should be taught not merely as an art necessary for a public speaker but as being useful to those who never expect to become public speakers. To be able to speak in common conversation with choice language and correct elocution is even more to be desired than what is commonly called a liberal educa-



HENRY IRVING.

tion. If a man can not use his mother tongue with natural vigor and elegance, his education is incomplete. Of what use is knowledge if you can not express it to others or clothe it with appropriate language? Much knowledge and wisdom is lost to the cause of progress on account of the incapacity of scholars to speak impressively. It is not the multitude of thoughts a man possesses that enables him to influence the lives of other men, but it is the flame kindled in his own being when he gives them utterance.

Common Conversation.—In order to converse easily and impressively the voice should be trained. A clear, distinct voice impregnated with the feelings of the human heart, always holds full sway in conversation. There is a melody and richness, which natural conversation should possess, and which depends upon natural delivery.

Natural Delivery depends upon the accurate presentation of the mental states. In order to be a self-critic of one's own conversational elocution, these mental states should be carefully studied. The voice should be trained to execute spontaneously the many changes in inflection, stress, emphasis, tone and quality. The power of conversation to charm and fascinate is mainly due to the prevalence of these manifold changes in voice. One general principle should rule, be true to the feelings within. Do not endeavor to be grand-iloquent, but let your voice suit the thoughts you utter.

Family Reading.—Home can be rendered very attractive if in addition to conversation a course of reading is pursued. Let one or more members of a family circle, read at times for the instruction of the other members. It need hardly be urged as a motive for the cultivation of this kind of reading

that it exerts a beneficial influence upon the family circle. Let such readings be as simple as possible. Proportion the volume, loudness and pitch of voice to the size of the room and the number of the audience. Declamation will only render the words ridiculous. Sympathy with what is read must be expressed in subdued rather than loud tones of voice. The middle, or a little lower than the middle key is the most appropriate. Be careful to separate by correct pausing, the various members of a sentence. In order to bring out clearly the meaning of what is read the words should be correctly collocated, not hurried one upon the other, which is apt to be the case in family reading.

Parlor Reading is just one step below that of public reading and one above family reading. Parlor readings have of late become very popular among intelligent people. The difficulty of providing entertainment for private parties and social gatherings has been experienced by all. Games become old and lose their interest upon both old and young. Conversation can only afford entertainment to a few, especially to small groups of persons whose intimacy brings them together. But how to make all happy at one and the same time has been the anxious question of all sociable hosts. This difficulty has in many cases been easily removed by procuring the services of a good reader. The practice of parlor reading cannot be too highly commended. It imparts information, makes us acquainted with the writings of the best authors, and cultivates the emotions. It is not necessary to give minute directions for successful parlor reading. The reader should be careful to select appropriate pieces, and it is well that they should not all be of one style. A varied pro-

gramme of comic, humorous and pathetic is always the most entertaining. An audience in general prefer the comic or humorous, but the reader should not pander too much to such a degraded taste, he should rather seek to elevate his audience by the recitation of selections embodying noble, elevated sentiments.

Public Reading has become very important as elocutionary entertainments are very popular and have taken to a considerable extent the place once occupied by public lectures. Public readings should be encouraged, as they supply a very necessary want of our civilization. There has always been a numerous class who can enjoy a theatrical entertainment, but who would not attend the theater on account of religious scruples. Elocutionary entertainments fully gratify this taste without the evil associations of the theater. A good reader has the power to cultivate the same faculties as are evoked by the actor. Natural qualifications for a good reader include good physical and mental endowments, a quick and keen perception of meanings, vivid imagination, and the capacity to imitate. In dramatic selections the reader must be able to express the meaning in general and to so personate the various characters that they become living beings, speaking and acting like real men. A reader should throw himself body and spirit into his subject. The characters must be carefully separated, and proper tones of voice and gesture assigned them. Where a great many characters are engaged in the same scene or act, take every precaution to show who speaks. It is well to mention the characters by name when you begin, but having once read them, fix to each a peculiar voice in keeping with the nature of the character, and be sure you give each person whenever he speaks the same quality of

voice you assigned to him when he first entered. Dramatic are most difficult of all readings, and require, besides natural gifts, extensive study in order to correctly portray the various passions. There can be no better aid to the acquirement of the highest excellence in this difficult department of reading than a close study of the mental states. We should seek to discover what are the leading constitutional elements in the character of each person. In Shylock, avarice and revenge are the leading traits. Othello's is a noble mind swayed by jealousy. Iago, is typical of cunning and hypocrisy. Desdemona, is full of love and unsuspecting. The language of each characteristic must be definitely studied. By studying the elements which singly and in combination make up all the types of character, we have the means of realizing any one character at any time. It is a useful principle to bear in mind, especially when you are selecting the quality of voice, that the evil passions have a tendency to express themselves in tones colored more or less by the bad qualities of the voice. As a general rule you may assign to villains a voice having the qualities of the evil emotions, to noble characters more sympathetic and elevating qualities of voice. Various characters should be studied in the light of their personality whether weak or powerful and the voice made to correspond. A servant's delivery should differ from that of a gentleman. As public reading may embrace the whole circle of English literature, humorous, sympathetic and sublime, both in prose and poetry, it is necessary that those who aspire to be successful readers should cultivate all the elements of good delivery.

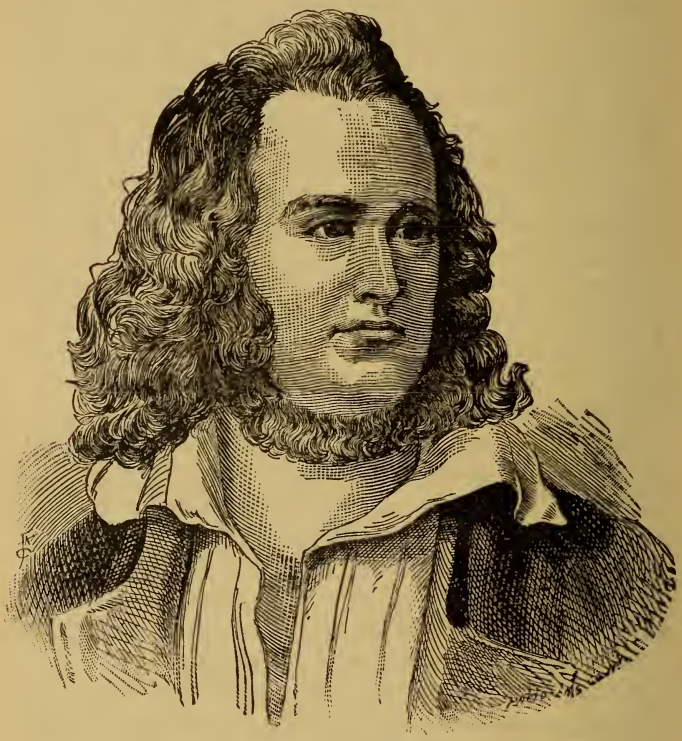
Lecture Room.—If professors and teachers would give one third of the attention they devote to the ac-

cumulation of matter for their lectures to the study of a proper and natural expression of their thoughts, they would find their usefulness in the class-room increased. As the case now stands, recitation-room lectures are about as dry as "old fogy sermons." It is one thing to acquire knowledge and another thing to impart it in the best and most interesting way. Some professors have a talent for communicating knowledge, and in colleges where the elective system prevails they draw all scholars to their departments. The requisites for lecture-room oratory are a keen, discriminating intellect which gathers inforation readily, a keen power of analysis and comparison, a ready command of words and a varied delivery. Without these a class-room professor will fail. The highest success is more readily obtained if the professor has a strong imagination, a good endowment of wit, and an emotional delivery.

Perhaps we can not find a better example of lecture-room oratory than the eloquence of John Wilson (Christopher North). His temperament was well-balanced. He was both an orator and a poet. His stature was commanding, his face beautiful and expressive of every emotion and passion. When he was professor at Edinburgh University he gave a course of lectures on moral philosophy remarkable for eloquence of matter and delivery, which were largely attended by the young men of the college. In his class-room talks even on comparatively dry subjects he was brilliant, animated, and full of enthusiasm. He was a general favorite with young men because he knew how to interest them by his conversation. There was an enchanting melody in the sound of his voice that held the attention of all. One of his countrymen describes his voice as "mar-

velously expressive, sweet, clear, and yet with a burr indicative of power."

The lecture platform offers a field for the grandest flights of eloquence. Wendell Phillips, Henry Ward



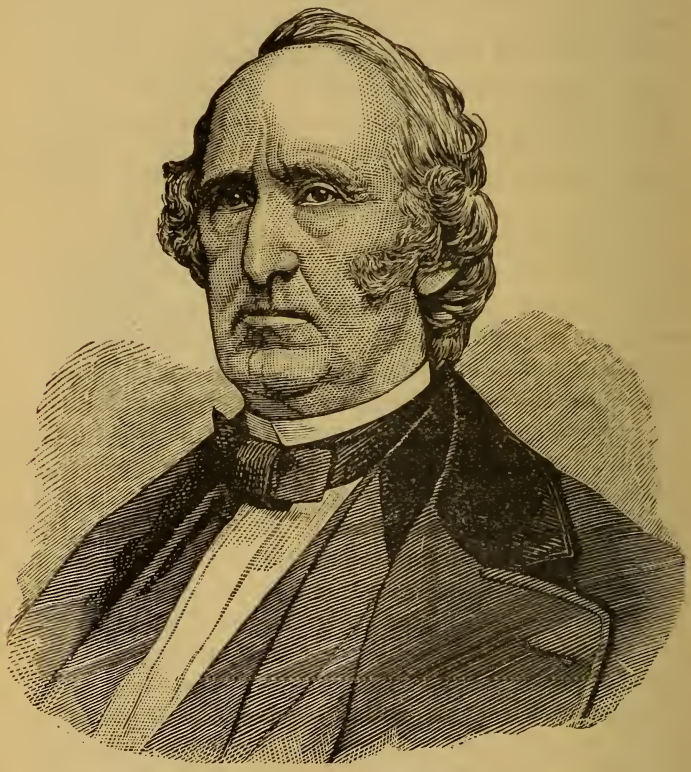
JOHN WILSON.

Beecher and John B. Gough have shown how wide a field the lecture platform offers to eloquence. The lecture may be a plain unadorned talk, like a professor's lecture in a recitation room, or it may be full of the most stirring appeals to the emotions and pas-

sions. The requisites for a successful platform orator of the highest rank are a rare combination of natural gifts and acquired talents. A man may be successful as a pulpit or forensic orator and yet fail as a popular lecturer. The orator who speaks from the lecture platform, if he wishes to reach the most eminent position in that department of oratory, must possess a vigorous developement of the mind, a commanding stature, and a good voice. The voice must be thoroughly trained. A poor voice may be tolerated in the pulpit and at the bar, but never on the public platform.

Wendell Phillips had a voice of remarkable power, flexibility and expressiveness. It was full, clear and silvery sweet. His expression of the mental states was calm rather than violent, oratorical rather than dramatic, but in every word there was an undercurrent of feeling which held the attention and incited his hearers to action. His language was truly eloquent. His graceful periods and strong, pointed sentences arranged in rhythmical cadence, penetrated the heart with overwhelming persuasiveness. He had the oratorical temperament and all the mental gifts necessary to elevated eloquence well adopted. His keen intellect stored with knowledge, classical and practical, reasoned logically and intuitively. His knowledge of human nature was excellent. The faculties which when excited produce the transcendental emotions were very marked, hence we find in all his actions a steady adherence to principle and conscientious scruples. The aggressive and Resistive group were fully developed which made his style of elocution manly and independent. All his sympathies were with the down-trodden, and in advocating their cause he spoke with an eloquence unsurpassed. His

oratory was bold, sarcastic and impassioned. He never stood in dread of his audience, but courageously attacked fraud, humbug and tyranny wherever found, though practiced by the most powerful men



WENDELL PHILLIPS.

in the country. No man could declare such disagreeable truths to a rebellious audience with more candor and vigor. Although born with all the talents necessary for public speaking, a sensitive temperament and

a good voice, yet he had been a diligent student of oratory, and had striven after elegance and vigor of diction, and a forcible yet chaste style of elocution.

An opposite style of eloquence is that of the great temperance lecturer, John B. Gough. His style is intensely fervid and dramatic. He makes a hundred gestures for every one that Wendell Phillips would make in the process of delivering a discourse. His gestures often indicate nothing but restlessness of disposition, but they generally have great dramatic power and pictorial illustration. He has the oratorical temperment, the theatrical faculties, imitation, sublimity and wit are largely developed; and æsthetic and imitative emotions which spring from them characterize his style of oratory. He can hold an audience for hours, and is always in demand. No Lyceum committee ever loses anything in hiring Gough to lecture, he always draws a full house.

Henry Ward Beecher is a successful platform orator. He has much of the calmness and self-possession peculiar to Wendell Phillips, with the fire and occasionally the dramatic power of Gough, but he is seldom guilty of the extravagance of gesture which often mars the elocution of the latter.

Law Courts.—The Lawyer who intends to sway the hearts and minds of a jury cannot afford to neglect the study of oratory. He should spare no pains in acquiring a good articulation and expressive delivery. It will be his aim to persuade the jury, which is composed of human beings possessed with human emotions. The cultivation of the mental states and the power to awaken a responsive echo in the hearts of the jurymen is all important. If the lawyer has studied human nature; if he understands what feelings are likely to sway the judgment of each

juryman, and has studied the language of these feelings, he can persuade the jury to give whatever verdict he wishes. The study of Physiognomy and Phrenology are therefore essential to a successful lawyer. All successful pleaders have been skillful readers of character. Although the voice is the most essential requisite in forsenic eloquence, gestures may also be effectively employed. There is danger, however, that the novice may use too many gestures, or those not suitable for the place or the occasion. Forensic eloquence is not stage eloquence; gestures which would be appropriate for the stage. would only excite the mirth of the judge and jury if employed in making a plea. In the expression of the contrition, or remorse, or scorn, of a prisoner it would not be prudent to place the hands upon the head or face and assume a forlorn attitude, such gestures are entirely in keeping with tragic representation, but are not in harmony with the prosaic surroundings of a court of justice. On the other hand, a pleader may use gestures to emphasize his thoughts, provided these actions are in keeping with the sentiments he utters and the strict decorum of the court house. The eloquence of the bar differs very much from the eloquence of the stage or pulpit. Logical argument, keen analysis and legal learning, should be thrust home with sarcasm, humor, wit, and pathos. Grandiloquent epithets and empty expletives are out of place in the eloquence of the forum. And it is only upon rare occasions that the higher flights of oratory are demanded. Pleading at the bar should be characterized by perspicuity of statement and simplicity of delivery. Any effort after a *coup d'etat* of oratory will prejudice the client in the minds of the jury, Let the lawyer cultivate a clear and impressive style of oratory, both as regards

the composition and delivery, and at the same time he should aim at a more elevated style when occasion requires. Lawyers by the most thrilling bursts of eloquence, have handed down their names to fame, but they were men of great power, and only displayed such flights upon proper occasions. The real object of a pleader is to gain his case, and that style of eloquence which achieves this most easily, is the best legal oratory. The lawyer should study all the styles of eloquence, as such a study will aid him to acquire a flexible and impressive delivery. He may not use all the passions of the human constitution, but it is well that he should study these so as to have them at his command. In legal pleading, the monotony incident to the questioning of witnesess and the summing up of the dry details of legal forms and cases is apt to wear on the voice. The lawyer should follow the directions for the proper use of the vocal organs and practice the methods of vocal culture. Sometimes juries will be composed of educated and intelligent men, at other times there will be great and indescribable variety. It should be the aim of the advocate to discover exactly the intelligence and character of each of the jurymen he is addressing, and to frame his remarks according to their characteristics. He should watch them closely during the progress of the case, observe how they are affected by the evidence, and if any questions are asked, whether the questions are relevant or not. He should discover in some such way who are the most intelligent, or most stupid or obstinate ; who are calm, patient, hasty, impetuous, and who most easily impressed.

Thomas Erskine is a name synonomous of all that is excellent in forensic oratory. His speeches are models to be studied by the aspirant for legal honors.

The impressive qualities of his eloquence arose from his profound knowledge of human nature. Before he became an advocate he had mingled with men of the world in almost every walk of life, in the army, navy, and civil professions, and studied their characters. His learning was of a practical cast. His arguments fitted the jury he addressed. While speaking he constantly scanned the faces of the jurymen, to catch every sign of approval or disapproval, marked the expression of their countenances, measured their intelligence and adapted his arguments to suit the capacity of each. He knew when the tide of sympathy was rising in his favor and how to take it at its flood. When the hearts of his audience swelled with passion his also dilated with enthusiasm, when their feelings subsided he appealed to their reason by arguments. No orator, ancient or modern, had such a command over his audience, they were fascinated by his look and could not remove their eyes from his face. Such was his knowledge of the external signs of human passion that he could tell the very thoughts and sentiments that ruled their minds. His speeches abound in observations which exhibit this remarkable faculty. In his discourse on the trial of Lord George Gordon, he exclaimed, "Gentlemen, I see your minds revolt at such shocking propositions." On the trial of Stockdale, he said, "Gentlemen, I observe plainly, and with infinite satisfaction, that you are shocked and offended at my even supposing it possible that you should pronounce such a detestable judgment." After he had sat down and the counsel of the opposition was speaking, he still kept his eyes upon the jury, and by his knowledge of facial language knew what arguments of his opponent had been effectual, what had fallen foul, and how to meet them. The ar-

rangement of the matter of his speeches was excellent. All his arguments and passionate appeals were made to cluster around a few prominent or leading principles. His illustrations were drawn from scenes familiar to an English jury; even his digressions brought strength and persuasion. His style was chaste, polished, periodic and harmonious, yet full of energy. The rhythm of his sentences as in those of Grattan, was wondrously beautiful. Lord Campbell expressed his opinion that much of the charm of his eloquence lay in "the exquisite sweetness of his diction, pure, simple, and mellifluous, the cadences not being borrowed from any model, but marked by constant harmony and variety." His style of elocution was characterized by compass, flexibility and expressiveness. The tone of voice, the glance of his eye and his bodily movements were in keeping with the nature of the mental state clamoring for expression. His marvellous voice had been well trained in youth, for it was his habit to declaim extracts from Milton and Shakespeare in the open air as he roamed his native hills in Scotland before he began to breathe the smoky air of London. His personal appearance was imposing and attractive. His form was graceful and quivered with every passion. His face was beautiful and susceptible of an infinite variety of expression, and at times lighted up with a smile of playful humor. His eye was full of magnetism; the potent charm of each passion darted through every glance, and juries found it impossible to withdraw their gaze when he had fixed his eyes upon them.

Erskine is admitted on all sides to have approached the nearest to the ideal of a forensic orator. As examples of acute and powerful reasoning, enforced by glowing eloquence, his speeches are among the

grandest and most chaste of this class in the English language. Every young lawyer should study them, not to copy, but for improvement. They abound in examples of the emotional and passional style of eloquence, a persuasive blending of argument, reason and feeling.

Political Oratory includes the oratory of Congress, Parliament and all deliberative assemblies. The subjects of discussion are generally war, finance, supplies and questions of national property. The orator aims to persuade a nation, society, or body of people to adopt for the general good some one line of policy rather than another.

Parliamentary Oratory.—The object of the orator in parliamentary speaking is to win the neutrals or the opposition to favor the measures he advocates. Clearness of statement and energy of expression are requisite. A voice which has but little compass or power will become harsh, monotonous and disagreeable long before the orator will have finished his speech, which is usually very long, especially when the object is to keep possession of the floor. The parliamentary orator should employ sound arguments illumined with wit, humor, pathos and sarcasm. His elocution should not be theatrical, but subdued, yet never monotonous. A flexible voice never wearies the listener. Many parliamentary orators have reached the climax of oratory even in speeches addressed to those who are not expected to be swayed by appeals to the passions. Lord Chatham, Fox, Sheridan, Daniel O'Connel, Burke, Mirabeau, Clay and Webster were successful, entertaining orators. For the highest flights of eloquence there must be an appropriate occasion; in general a great proportion of parliamentary business is of a very ordinary nature, and

he who would seek to dazzle the members by outbursts of impassioned eloquence over a treasury report or salt-tax must be a fool.

Daniel Webster stands in the front ranks of political orators. Next to Washington, he was the greatest American statesman. It was by his wisdom and arduous labors, that the American republic was consolidated, and her constitution accurately defined and placed upon a firm and enduring basis. Nature gives birth to men sometimes to show what she can do or unto what elevation in wisdom and stature man can reach. Such a man was Daniel Webster. A giant in stature he was also a giant in intellect. He had some of the highest oratorical gifts, a large brain and the vital-mental temperament. His intellect was broad, comprehensive and profound. He could readily grasp first principles, trace cause and effect, and formulate systems and plans of goverment. With large perceptive faculties, he could readily make himself acquainted with the details of any subject, but his large reasoning always reduced these details to system and order. His personal magnetism was overwhelming. No one could stand in his presence without feeling a sort of dread creeping over him. Those searching black eyes darting passionate glances from out their caverns, deep set under craggy brows, had an overmastering fascination. In his voice, in his step and in every attitude and bearing there was a grandeur that took the imagination by storm. When Thorwaldsen, the Danish sculptor, saw the cast of his bust in Power's studio at Rome, he mistook it for the head of Jupiter. "Since the days of Charlemagne," said Theodore Parker, "I think there has not been such a grand figure in Christendom." His voice was a baritone; strong, round and full. Its

power held the attention of all, and sometimes its explosive tones fairly startled his audience from their seats. In his famous speech in reply to Senator Dickinson of New York, when he declared that "No power known to man, not even hydrostatic pressure could compress so big a volume of lies into so small a space" as the latter had spoken in a speech which he was even then franking all over the country, Webster delivered the words in such tones that one of his hearers declared that he felt all the night afterward, as if a heavy canonade had been resounding in his ears. Again in his eulogy on Adams and Jefferson, when coming to the climax of his description of John Adam's oratory, he raised his body, brought his hands in front of him with a swing, and stepping to the front of the stage, said with a broad swell and an imperious upward surge of the gruff tones of his voice, "He spoke onward, right onward." He threw into that single word "onward" such a shock of force that several auditors who sat directly in front of the stage, found themselves involuntarily rising from their seats with the start the words gave them.

Webster's style was Demosthenian, rather than Ciceronian. It was not ornate but simple, strong and sublime. He appealed to the understanding more than to the heart. His imagination was large and comprehensive, but never carried him, like Burke, into the realms of fancy; it gathered the material for its splendid pictures from the world of business and strife. In addressing a jury or an assembly of men, he built his arguments upon facts. He never employed sophisms, nor verbal dexterities, nor intellectual juggleries. In early youth he memorized many extracts from Milton and Shakespeare which left their impression on his style, for his sentences have a

ryhthm resembling blank verse. He generally spoke extempore, but the thought was carefully meditated upon beforehand. Sometimes he prepared oratorical passages which he memorized, especially was that the case with his first Bunker Hill address. His most distinguished speech is that which he made in reply to Hayne.

Dramatic Reading.—What we have said about Public reading is applicable to stage elocution. The eloquence of the ancients has been preserved on the stage. The ancient Greek and Roman orators have never been surpassed by those of modern times. They spent years of patient study in order to master the art of oratory. The voice was thoroughly trained and the emotional nature developed. There have been orators like Whitefield and Chatham who have almost rivalled Demosthenes and Cicero, but on the modern stage the perfection which characterized the elocution of the ancients has been equalled if not sometimes surpassed. Indeed to our stage is due the preservation of the elocutionary art. Schools and colleges for many years gave up the practice of elocution, and even many public speakers regarded it as non-essential to public speaking. The stage, however, could not thrive without elocution. Men of oratorical natures were drawn to her because of the splendid field she offered to human eloquence, and so there has been a magnificent roll of tragedians who in every age have shown the overwhelming power of the human voice when magnetized by the passions. It is because the stage thus appeals to the human heart by employing the language of the mental states that she draws the mass of people to her entertainment; the Church does not draw people because she prefers to use conventional language.

The requisites for a good actor are many. There must be a high endowment of physical and mental qualities. His *physique* must be strong and impressive. His voice good and capable of the most varied modifications. The actor ought also to possess all the mental states in excessive development. He should have the power to grasp fully the meaning of the part he wishes to play, not only as the author conceived it, but even to realize the present existence of the character. Imagination in its lower sense of conception, and in its higher sense of creation, should color all his representations. He should have power to sympathize with, and to so enter into the passions and thoughts of his character that for the time being he becomes not an actor but the very person himself. A good liberal education will be found useful to an actor since it will enable him to realize more clearly the higher principles of the histrionic art. The study of human nature phrenologically and physiognomically is of the utmost importance. The general principles of the art of reading character should be familiar to him, and he ought to be capable of analyzing types of character. No actor can truly personate a character unless he can assume the facial expression, walk and striking attitudes of that character. What can render more effectual aid in this direction than the study of the expression of the instincts, emotions and passions? An actor has often to make up faces to suit different characters—faces of villains, murderers, etc. A knowledge of physiognomy will enable him to do this more skillfully. An actor if he wishes to reach the highest success in his profession must devote considerable time to the study of character.

Garrick is admitted to have approached nearest to the ideal of dramatic perfection. His voice was

clear, full, round and wonderfully expressive. His countenance could portray any passion by its marvellous contraction and relaxation of its facial muscles. He was a close student of human nature; and could read the characters of men like a book. It is said of him that he visited the court of the French king, and so close were his observations of all that took place while he was there, that he could imitate even to the smallest particular, the gesture, expression of countenance, walk, and bearing of all the nobility and gentry of the French court. Garrick did much in his day to elevate the art of acting and introduced a new era in the histrionic profession by breaking through conventional usages, and showing the beauty and impressiveness of natural acting. His brain was large and active, his temperament oratorical, being mental-vital. His emotional nature must have been warm and extremely susceptible to passionate influences. He had all the conditions for magnetic power over an audience, for besides his emotional temperament his figure was well developed, his face frank and expressive, his eyes large and full of fire spoke the rapid changes of his soul.

Macready, Booth, Kean, Miss Cushman, Julia Dean and Siddons achieved great success on the stage. Among living actors none are so prominent as Edwin Booth and Irving. Henry Irving has done much to improve the histrionic art, not only by introducing powerful and appropriate scenic representations, but by drilling his supports so skillfully that all the characters in the drama contribute to its successful representation. Other star actors have sought rather a weak support in order that they might shine the more conspicuously. Mr. Irving deserves great praise for breaking through this selfish custom and

presenting Shakespeare's plays in their entirety by choosing able actors to personate the inferior characters, rather than exhibiting himself as conspicuous in the midst of mediocrity. Irving has many of the highest histrionic gifts. His temperament is dramatic rather than oratorical, and he expresses the mental states by his gestures as well as by his voice. His acting of heavy melo-dramatic character is very powerful and true to nature. His versatility is really marvellous, for not only can he act well inferior character in comedy as well as tragedy, but even in the personation of the same character he can change with ease and facility from one passion to another. It requires great skill to discriminate between the stages of passion and to make the sudden changes necessary for their proper expression. We know that the precautionary passions diminish, and the aggressive increase the vital action, that the body is relaxed in the former and braced in the latter, and to change suddenly from the one to the other is not easy. We have seen actors utterly violate this principle and bellow and rave when they should have shown the depressed conditions of fear. Many actors in personating Hamlet, speak to the ghost with the tones of anger rather than fear, and drive the terror-inspiring phantom from the stage, with the gestures and tones of haughty self-esteem and combativeness, instead of the tones of courage softened by the tones of fear. Irving in his impersonation of Matthias in "The Bells" displays in quick succession all the revulsions from fear to courage, from courage to despair. The sharp shrill cry of fear strikes the ear with such suddenness, that the audience feels a thrill of terror, then follows the defiant tone of courage, which soon gives place to despair. This versatility characterizes Irving's acting

in comedy as well as tragedy. He has a perfect command of all the mental states, and correctly expresses them in voice and gesture.

Edwin Booth has also been an earnest worker in the cause of elevating the histrionic art. When the popular taste of the age craves so passionately, spectacular plays and low comedies, the influence of a great actor like Booth can not be over-estimated. In truth were it not for such men as Booth and Irving, Shakespeare's tragedies and all classic plays of a high order might disappear from our stage entirely. Booth's acting is deservedly popular his voice is flexible and expressive. His temperament has a decided prevalence of the mental states, hence his representations of character are scholarly and classical.

Sacred Reading.—In nearly all churches and places of public worship the Scripture is read every Sabbath. In the Episcopal church especially the greater portion of the service is occupied in reading Scripture, psalms and prayers. The sermon, also, is usually read. The Scriptures are often shorn of their beauty by the unnatural style in which they are read. A reform is needed in the manner of reading Scripture in all the churches. Scripture is but a verbal representation of the mental states which once swayed the apostles and writers of the Bible. It is the object of the minister to convey these mental states to the audience. He ought not, therefore, to assume any tones which are not natural; he should convey with reverence the language of each emotion and thought. It is a good sign that the people are becoming more and more weary every day of conventional tones. The holy whine and monotonous drawl are not now regarded as inspired.

While advocating natural elocution in Scripture we

wish to warn the student against employing tones of voice unsuitable to divine worship. The church is not a theatre, nor is Scripture dramatic composition as prepared for the stage. Scripture is dramatic in as much as it represents and appeals to the passions of the human heart, but the nature of the passions appealed to are different in each case. On the stage the evil passions may predominate over the good. In the church such passions should seldom appear. Every emotion and thought must be colored more or less by the higher sentiments of veneration and benevolence. Faith, hope and love are the sentiments which ought to shine through the reading of Scripture. While the voice and gesture should be natural, they must be subdued by soothing emotions. It is not only out of place and sacrilegious, but extremely ridiculous for any one to read the Bible in the boisterous, combative tone, which is not unfrequently heard in places of divine worship. Religion deals with the gentler passions of the human heart, hence the delivery should be subdued and reverential.

Pulpit Oratory.—The eloquence of the pulpit is higher in its aim than the eloquence of the senate, bar or platform. It appeals to the loftiest sentiments of the human constitution. Man, in all his relations to his fellow men and to God, his present duties and heavenly anticipations and the perfect development of all his faculties, falls within the scope of preaching. No department of oratory, ancient or modern, offers so wide a field. Emotions and sentiments rarely awakened by the pleader or senator, become passionate when aroused by the eloquence of the preacher; these are the highest emotions of our nature. The aggressive, self-estimative and precautionary groups may be addressed, but their energy must be subor-

dinated to the more lofty spirit of the religious emotions. The firm decisions of justice should be mellowed by the kindness of benevolence, the alarmed conscience soothed by the cheerful emotions of hope; and around all should be thrown the radiance of the spiritual emotions—wonder, marvellousness and veneration, ideality and sublimity, endowed with power from on high, should adorn with splendid diction and imagery every sentiment and idea. Veneration and benevolence are the very life of pulpit eloquence. From veneration emanates the eloquent sublimity of prayer, and all that stillness and awe which directs every eye heavenward, as if the Creator himself, not a weak mortal, was speaking. "The master speaks" said Massillon, as a thunder-storm almost drowned his voice, and he paused till one peal had passed, only to pause again as another rolled on; "When the master speaks" said he, during an interval of death-like stillness," it becomes the servant to be silent." Such is the eloquence of veneration; it is an eloquence which at once lifts the soul to God's throne, and humbles it at his foot-stool; points to Omnipotence, and then marvels—what is man that Omnipotence is mindful of him and visiteth him.

The best oratorical temperament for a successful pulpit orator, is the mental-vital, the mental being in the ascendency. A strong constitution is essential to success in the ministry as well as in other professions. Nothing tends more to make religion gloomy than to have it heralded by a feeble tongue and infirm hand. A young man in the full vigor of health, with the natural passions glowing, but under the control of his higher nature, speaks with a persuasive power that a dwarfed specimen of humanity, destitute of the nat-

ural passions of men, and whose piety springs from native imbecility, never can command.

In the first we can see great possibilities for good or evil, and as he has voluntarily chosen the good so he commands our respect; in the second we can discern no tendencies either way, but simply a piety which is born of weakness of constitution. The cheerful voice of a hale, hearty minister inspires hope. Religion is life, not death; happiness not gloom.

Never assume an artificial tone of voice because it seems more reverential or more appropriate for Divine worship. The only reverential tones are the natural ones. The expressive language of the mental states is the same for the pulpit as the forum. How utterly inappropriate and unnatural is the tone of voice too often employed in the delivery of sermons and church service. The drawling, nasal twang or the heavy voice muffled in the throat, or loaded with all the impurities of contracted vocal organs is deemed the most appropriate voice for the delivery of truths instinct with life. Banish from divine worship all such tones, they are unworthy of the great and merciful Being who has endowed us with organs capable of the most marvellous intonations. Why should a nasal twang, guttural snarl, sing-song monotony or aspirated chest-voice be more acceptable to Him who has endowed the emotions and passions with the most flexible, expressive and soul-stirring language? Whence rose the notion that unnatural tones are the only appropriate ones for divine worship? The answer is not hard to find. All these tones together with other mummery of ritual, gesture and manner had their origin among the heathen priests. Divine worship to the gods of ancient times was offered in mumbling inarticulate sounds. There was a kind of

magical operation in all that the ancient priests performed. God was worshipped not as a father or parental creator, but as a being to be feared more than loved, hence it was thought by the ignorant priests that the only worship acceptable to the great Being was one clothed with awe and mystery. So they employed the tones of fear and mystery rather than those of love. They sought to propitiate God by magical rites, strange and unnatural voice sounds. The formulas employed in the worship of their gods and in their magical incantations were uttered in sing-song tones, or in strange appalling sounds. In order to produce the sounds the vocal organs had to assume unnatural positions. From the frequent use of these tones for the purpose of worship they came to be recognized as the language of reverence. The Christian priests have unconsciously imitated them, and so these tones are still employed in divine worship. Did it ever occur to those who employ these artificial voices as the most reverential, that the same God who taught the emotion of reverence its own peculiar language, also endowed the passions of love, courage, honor, admiration, wonder, beauty, joy and grief with their own expressive language? Did the thought ever cross their minds that the use of the language of reverence for the language of hope and joy was a substitution of the nature of irreverence to God? Does such a substitution not seem like a virtual declaration that we can improve upon God's ordained expression? The language of emotion and passion is the same for the pulpit as the forum. Why then, do ministers persist in delivering all emotions in the same way? Why are people's sensibilities perpetually pained by monotony and tedium where there should be variety?

Why should dislike of religious worship be bred in multitudes of Christians by unnatural styles of delivery? Religion is associated by some people with feelings of gloom, fear and despair because of these artificial tones. If you love God, if you earnestly desire people to attend divine worship throw away these unnatural tones, speak like a man, not like a mumbling heathen priest. Let Christ shine through your own personality. Speak the language of the passions in the pulpit and out of the pulpit. Let joy, hope, courage and energy illumine your countenance, as well as fear and reverence. Be true to the manly feelings which stir your heart, and you need not fear of being irreverent. The God of reverence and fear is also the God of love, courage, hope and joy.

St. Chrysostom, Whitefield, Robert Hall, Chalmers, Robertson, Guthrie and Henry Ward Beecher represent the highest types of pulpit oratory. A chapter should be devoted to an analysis and exposition of the eloquence of these distinguished orators, but our space is limited. Whitefield is regarded as the prince of pulpit orators. He had the full oratorical temperament. His style of eloquence was emotional, passional and imaginative. He drew crowds wherever he went. Twenty-five thousand people was not an uncommon audience for him. His earnestness, enthusiasm and impassioned eloquence made converts by the hundred. He had a marvellous voice—full, orotund, flexible and expressive. The low notes were like zephyr breezes; the high, like thunder peals. He wrote out his sermons and repeated them from memory; like so many compositions, they improved with each repetition. This gave him an opportunity to perfect his delivery; his voice and gestures were wonder-

fully dramatic. Although his sermons were prepared, he could speak well extemporaneously, and often made use of illustrations suggested by the occasion.

CHAPTER XXXI.

THE STUDY OF CHARACTER ESSENTIAL TO SUCCESS IN ORATORY.

THE study of character is important in oratory, yet it has received but little or no consideration from writers on eloquence. If all men were constituted alike and were always in the same mood, a speaker would need only to judge for himself how to move others. Every speaker has much in common with his hearers, but it would be weakness for him to suppose other persons to be actuated in all things like himself. If we study human nature closely we will find that the young do not comprehend the feelings of the old. Many of the moods are not rightly understood by those unacquainted with their emotional temperament. Professional culture induces peculiarities of character; the lawyer differs from the minister, and the physician looks at things in his own way. The rich look haughtily down upon the poor, and attribute their poverty to indolence because unacquainted with their character. Rank and title lead the aristocrat to despise the untitled, not knowing that nobility of character needs no title to commend it.

Natural temperaments differ greatly. The man of emotional disposition wonders why his brother of the lymphatic constitution is so cold. The energetic and pushing man can hardly endure the indolent. The impulsive nature does not understand the cautious and circumspect. National characteristics must be studied in order to know how to address people of each nation. American, English, French or German audiences are not moved in the same way. For persuasive ends the orator must make himself acquainted with the minute details of character. Nothing aids more effectually in this direction than personal experience. Let the minister who wishes to bring men to Christ go among all classes and gain their confidence by personal sympathy. The lawyer should study the character of his client and the witnesses to know just how far he can permit them to testify. Many successful lawyers attribute their success to their discrimination of the characters of the jurymen. By watching closely their countenances they could tell what effect their arguments were making, who were likely to give a favorable verdict and who would be stubborn.

It is well to have in view a systematic scheme of man's nature, a classification and exposition of the mind's activities, feelings and intellectual faculties. The advantage of such a systematic view can not be over-estimated. It gives a knowledge of men in general, tells what to look for as characteristic of humanity in every land and among every race. It enables a speaker to classify men, and to arrange his thoughts with the view to persuading individuals of each class. In fact it goes far beyond that, it directs his attention to the special emotions or passions which may dominate individuals. With such a knowledge an orator can more easily learn to adapt his

discourse to the mental capacity of his audience. The trouble with most sermons is, that they do not fit the audience. A minister without any knowledge of the human mind and character, theoretical or practical, preaches the same kind of discourse to coal-heavers that he delivers to a congregation of educated people. He goes among a band of miners and preaches a sermon on the relative advantages and disadvantages of the free pew system, or discourses learned subtleties of the conflict between science and religion. With knowledge of character, and the effect certain employments have upon men, a speaker would not commit such a blunder.

Often has an uneducated preacher, springing from the lowly ranks of toil—by his knowledge of men acquired through experience—put to shame the efforts of the learned divine. This character study should be pursued still deeper into the very hearts of men to discover their especial loves and hates, their favorite maxims and pet arguments, with the view to gaining access to the very citadel of their wills. To know that a man loves or hates is not sufficient, but against what he directs his love or hate. We must discover a man's enmities and friendships, party affinities and objects of respect and veneration with a view to seeing him through those feelings. Among all classes of men there are maxims which guide their conduct. These maxims are largely formed by their education and the influence of surrounding circumstances. Each man has individual maxims or opinions by which he regulates his own affairs, his family and business. Arguments in harmony with these will command his assent. Every political body or society of men have certain opinions which regulate the public conduct of affairs; these opinions should be learned

by the orator and turned to good account. The study of national government---monarchical,republican and democratic, will throw some light on the maxims of political bodies. English opinions regarding constitutional monarchy, official responsibility liberty of the subject, and national ascendency differ from those of other nations. An orator must not address an Englishman as he would a Frenchman. Lawyers, in addition to their knowledge of judicial cases have peculiar maxims regarding trial and punishment. The scientific mind is not persuaded by arguments which satisfy the religious nature. Peculiar forms of morality must also be observed. "Be just before you are generous." "Man cannot live by bread alone." The laws of nature are often appealed to as guiding principles of conduct.

Logical minds respect logical argument; intuitive minds, first principles and self-evident propositions. In addressing professional men an orator should be careful to speak with a certain degree of knowledge of the tenets peculiar to each. The judge inclines his ear to the man who knows the law; the minister to the man who has some idea of theological truth. Deliberative bodies respect the orator who understands and acts according to their rules of procedure, and their laws and decisions.

It is important to an advocate to be able to discover whether his witnesses are likely to prevaricate or tell the truth. We can usually tell when a person who has a high moral character endeavors to prevaricate from his general behavior, manner of speaking, etc. But the observation of many years has revealed to us that there are individuals so constituted that they can lie without the slightest sign of trepidation or compunction. It may be formulated as a fact

that hardened criminals, in their manners and speech, are more self-possessed and deceptive than the young and inexperienced. The excitement and novelty of a court-room trial will embarass an honest and modest witness to such an extent that he may appear to prevaricate. On the other hand naturally dishonest and bold witnesses have no fear, but are cool, and have their wits sharpened to tell a straighforward tale. Sometimes a lawyer tries to bully the truth out of such witnesses, but that is the kind of treatment they have been most used to so it has no effect upon them. Oftentimes a soft tone, and an unguarded and unsuspicious way of asking questions, will lead such witnesses into a spider's web more readily than the blustering style which so many advocates adopt. The best way to conquer such criminals and witnesses is to have some knowledge of their character. This scientific physiognomy will conveniently supply. Every sin committed and frequently repeated leaves its trace on the face. These impressions become so fixed that the muscles of the face employed in their expression, and even the soft bones and flesh adjacent to the muscles, take on the form of the passions which have raged so long, and by their shape and form are sure signs of the individual's special sins. If an advocate is able to separate these signs and connect them with the vicious habits they indicate, he will have a ready means of understanding the characters of the witnesses and criminals who come before him. How easy it is to detect the refined and truthful lady in the features! How stupid and vicious are the low undeveloped women of the slums! Compare the sweet benevolent face of a Florence Nightingale with that of a Biddy McBruser. Professional men should study the features of their clients, and business men

should watch the play of the emotions on the faces of those who deal with them. The chapter on the Expression of the Emotions and Passions read in this connection will be found highly useful on this subject. See how the features are contracted when a person is under the influence of disagreeable emotions, and how open they are in the expression of the agreeable emotions. We are earnest in our conviction from years of personal study of the matter that the study of character can be very profitably pursued by reading approved books on Phrenology and Physiognomy, and the elocutionist who has not included them in his own training has omitted a very important aid to the attainment of the best success in his useful art.

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